



WAGING PEACE!



**Florida State University Museum of Fine Arts
May 14 – July 8, Reception Friday, May 18, 6 – 8pm, 2018**



Dan Noyes, *Stars*, Ink, sand, pastel on paper, 16" x 24" x 1"

Cover: upper: Raquel Fornasaro, *Refugees*, Digital print (Photomanipulation), 16" x 20"
 bottom: Judy Lipman Shechter, *Boots On The Ground*, Mixed media (Bronze, copper, plaster, soil),
 108" x 108" x 7"

For tour information, contact Viki Thompson Wylder at (850)645-4681 and vwylder@fsu.edu.

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Dan Noyes, *Neighborhood Shrines*, Ink, sand, pastel on paper, 16" x 24" x 1"

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* Individual student needs and accommodations will be addressed throughout these lessons. Teachers will be cognizant of student differences.

Editor & Designer: Yi Zhu

Introduction to *Waging Peace* Exhibition



Pablo Picasso, *Guernica*, 1937, Oil on canvas, 349 cm × 776 cm (137.4 in × 305.5 in)

Guernica is a worldwide famous painting completed by Spanish artist Pablo Picasso in June 1937 at his home in Paris. The painting protested the bombing of Guernica, a village in Spain, during the Spanish Civil War. Nazi Germany and Fascist Italian warplanes bombed the Spanish village at the request of the Spanish Nationalists. *Guernica* drew the world's attention to the Spanish Civil War and made people think of the destruction and anguish of war and the challenges of waging peace.

Waging Peace! In the spirit of Picasso's *Guernica*

Waging Peace is a two year project sponsored by the FSU Museum of Fine Arts. A team of Leon County School System teachers joined the Museum to curate the exhibition, write lesson plans for this packet, and plan accompanying educational programs.

The artworks of the ***Waging Peace!*** exhibition showcase:

- a response to, solution towards, or consequences of peace or its absence.
- active progress towards or questioning of the nature and possibility of peace, overcoming conflict, promoting, striving towards, seeking, investigating the journey of, and achieving peace.
- potentially multiple levels of the possibilities mentioned, i.e.: personal, spiritual, regional, cultural, geographical, worldwide, etc.

The *Waging Peace* project, and its accompanying educational programs, includes:

- exhibition of artwork by a nationwide selection of artists, May 14 – July 8, 2018
- exhibition of artwork by K-12 students from the Leon County region, inspired by the art of the *Waging Peace* exhibition,
- collaborative multi-school traveling art project to be shown in the exhibition,
- *Waging Peace* artists' interaction with students,
- teacher workshops (Linda Stein Workshop, Friday, January 12, 10:00 am to 3:00 pm + at the FSU Museum of Fine Arts; see additional information below),
- education packet,
- catalogue,

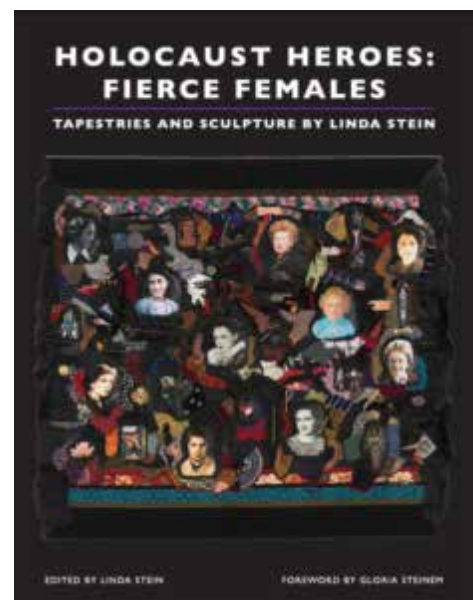
- partnerships with other community organizations, in particular the Council on Culture and Arts (COCA), the Holocaust Education Resource Council (HERC), and The Plant on Gaines Street,
- tours and reception (reception, Friday May 18, 6 – 8 pm) with activities and performances.

At the time of printing this packet, programs are still in the planning process. One teacher workshop, however, has been scheduled. Linda Stein, a New York artist, will visit Tallahassee to present at an all-day workshop on Friday, January 12 at the FSU Museum of Fine Arts. The workshop will focus on Stein's work and her educational efforts. Stein will be the recipient of an award by teachers of the city of New York in the Fall of 2018. Her website includes educational "Encounters" developed by "a team of art curriculum scholars and practitioners with expertise in kindergarten through higher education teaching, museum education, information communication technologies, and social justice education."

Linda Stein's art works to change behavior and attitudes, that is her art challenges her audience as a whole to honor and adopt attitudes and actions that bring justice. Two of her works will be shown in the exhibition at the FSU Museum of Fine Arts from May 14 to July 8 of 2018. Her work also speaks to two specific audiences, particularly the women's community and the Jewish community. Through works like *Ten Heroes* Linda Stein presents details of heroism within history and urges the continuation of heroic acts. The work focuses on Holocaust Heroes, ten women who performed such acts in conjunction with the Holocaust. The workshop will include a performance using Stein's imagery which exhorts the audience to carry forward the heroism of these women. In addition Stein's book, *Holocaust Heroes: Fierce Females, Tapestries and Sculpture* (with a forward by Gloria Steinem) will be available for purchase. Linda Stein will also do a book signing.

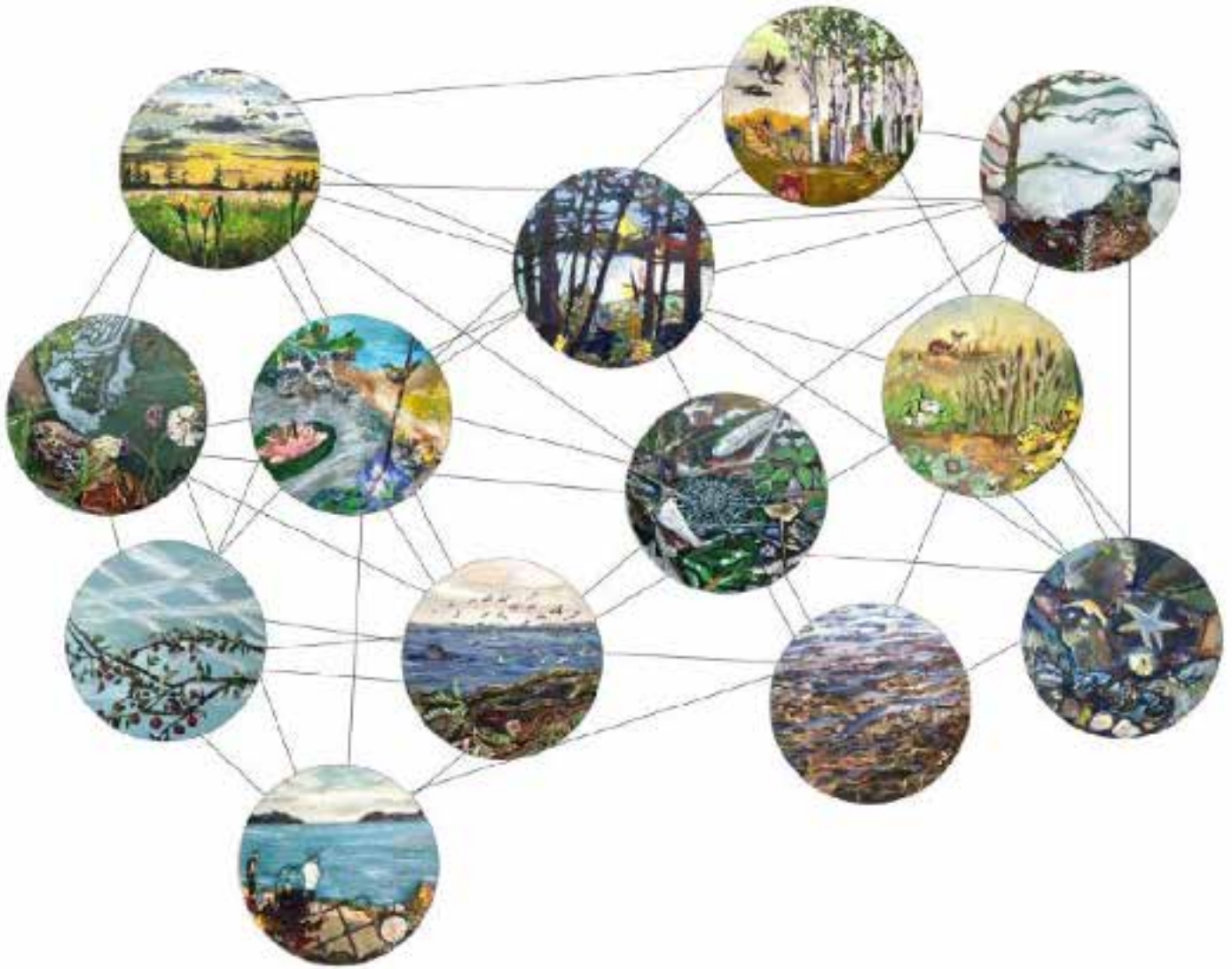
The women of Stein's *Ten Heroes* are:

Anne Frank (1929-1945)
 Ruth Gruber (1911-2016)
 Vitka Kempner (1920- 2012)
 Noor Inayat Khan (1914- 1944)
 Zivia Lubetkin (1914- 1976)
 Gertrude Luckner (1900-1995)
 Nadezhda Popova (1921- 2013)
 Hadassah Bimko Rosensaft (1912- 1997)
 Hannah Senesh (1921- 1944)
 Nancy Wake (1912- 2011)



Holocaust Heroes: Fierce Females, Tapestries and Sculpture

Attendance at this workshop also provides teachers with the opportunity to receive TEC credits toward re-certification.



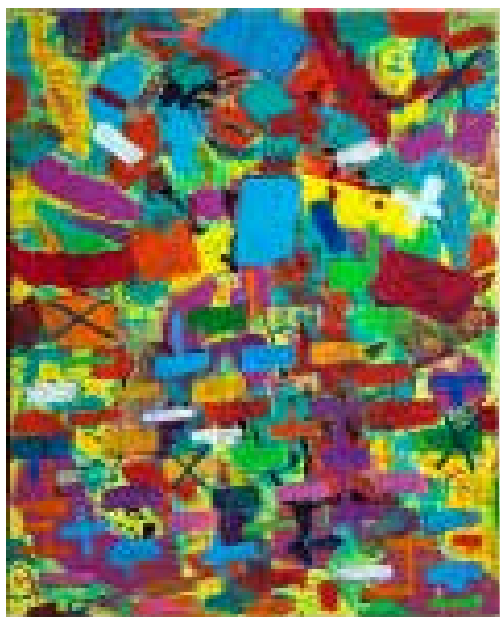
Richelle Gribble, *Ecosystems*, acrylic, oil pastel on canvas with string, 13, 12" x 12" pieces

Lesson Plans

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Peace Amplified Paintings!

Kim Salesses, DeSoto Trial Elementary School



Eva Weingarten, *Letters*, acrylic, oil pastel, pencil, 36" x 48"

Biography of the Artist:

Born in 1997, Eva Weingarten is a young visual artist, but she is better known as a singer and songwriter from Orlando, Florida. She started to write her own music at age 9. In her early years, she often wrote songs in her self-made tree house. Later, in her adolescence, Eva formed a punk-rock cover band called *The Catch*. In 2011, when in high school, she had the opportunity to perform in the White House. In 2012, she performed in England at Christ's Church in Oxford and St. Paul's in London. In 2014, she travelled to Haiti creating a music program and earned her Girl Scout Gold Award. In 2014, she established her business *Eva Weingarten Music*, yet she continued to enjoy painting as well. In 2015, Eva began her studies at Rollins College and in 2016 she became the marketing coordinator for T&G Constructors.

Sources:

https://www.facebook.com/pg/evaweingartenmusic/about/?ref=page_internal

<http://www.evaweingartenmusic.com/about/>



Eva Weingarten, *She is Happy*, mixed media, 24" x 28"

Next Generation Sunshine State Standards:

Big Idea: Critical thinking and reflection & skills, techniques, and processes

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. 2: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

Benchmarks (K-2):

VA.K.C.1.1 Create and share personal works of art with others.

VA.K.S.3.2 Practice skills to develop craftsmanship.

VA.K.O.3.1 Create works of art to document experiences of self and community.

VA.K.H.1.3 Explain how art-making can help people express ideas and feelings.

VA.K.F.3.1 Create artwork that communicates an awareness of self as part of the community.

Benchmarks (3-5):

VA.3.C.1.1 Use the art-making process to develop ideas for self-expression.

VA.3.S.3.2 Develop craftsmanship skills through repeated practice.

VA.3.O.3.1 Use symbols, visual language, and/or written language to document self or others.

VA.3.H.1.3 Identify and be respectful of ideas important to individuals, groups, or cultures that are reflected in their artworks.

VA.3.F.3.2 Collaborate to complete a task in art.

Peace Amplified Paintings!

Kim Salesses, Desoto Trail Elementary School

Enduring Idea: Humans express themselves and connect within communities to wage peace.

Essential Questions: How does art express feelings and ideas? How does art bring communities together?

Session Activity: The teacher will show students the *Waging Peace* powerpoint and discuss the way the art pieces connect to convey the idea of peace. Inspired particularly by Eva Weingarten's painting titled *She is Happy*, students will discuss color, line, shape, expression of emotion, and ideas based on *The Color Song*. Students will each pick a "peace" word and create an image representing the chosen word. All artworks will be combined in the end to create a class collaborative piece.

Objectives:

1. Students will be able to express the idea of peace in their artworks.
2. Students will be able to work in a collaborative group.
3. Students will practice skills to develop craftsmanship.

Grade Level: K – 5

Time Needed: Five class sessions

Materials:

MDF or plywood 1' x 1' square pieces, string, gel medium, acrylic paint, 1' x 1' colored construction paper, crayons, watercolor paints, white boards & markers or sketch paper

Resources:

Artist visuals: Eva Weingarten, Terrie Corbett, Leslie Anderson & Catherine Mein

Token Response directions, tokens and abstract prints

Technology:

***Waging Peace* PPT**

Encaustic YouTube video

<https://www.youtube.com/watch?v=CW1ToffjtTA>

Terrie Corbett – In My Life

<http://terriecorbettglass.blogspot.com/>

Terrie Corbett images

https://www.google.com/search?q=terrie+corbett+artist&safe=active&rls=com.microsoft:en-US:IE-Address&tbn=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwj-Kv7qJ_UAhXDYyYKHRJUC9YQsAQIMg&biw=1094&bih=620

Terrie Corbett

<http://www.floridaartistsgroup.org/html/florida-artist-group-member-terri-corbett.html>

Art History and Expressionism

<http://www.ducksters.com/history/art/expressionism.php>

The Color Song

https://www.youtube.com/watch?v=N8yuyekP_So

Vocabulary: Abstract, Encaustic, Expression, Peace

Re-teaching Strategies: Work with a partner; hand over hand drawing or painting, digital art

Homework: Develop peace symbols &/or words

Peace Amplified Paintings!

Kim Salesses, Desoto Trail Elementary School

Activity Procedures:

Week 1 – Talking About Peace and Working in a Collaborative Group

Class brainstorm activity: write the word PEACE on the Promethean Board in a class flipchart. Students brainstorm ideas that represent peace to them (colors, lines, shapes, words, images, etc.) with their table group and write/draw on group white board. Remind students of group work expectations. Groups choose their top 4 ideas (4 students to a group) and each student writes/draws idea on class flipchart.

Table group activity: Explain directions for the Token Response game. Students will examine images of abstract works and match their peace words/ideas they just chose with abstract images provided. Students discuss similarities and differences of student choices at their table group.

Week 2 - 5: Waging Peace Abstract Art

Week 2: Show *Waging Peace* PPT and discuss the various images and how they communicate the idea of peace. Show *The Color Song* https://www.youtube.com/watch?v=N8yuyekP_So and discuss color as an expression of emotion and ideas. Demonstrate color mixing as well as line and shape use (patterns) based on personal interests and self-expression. Students will each choose one “Peace” word or image from last class and create 4 sketches (fold 9” x 12” paper in half twice) to represent their chosen words/images. Students may incorporate line, shape, color, symbols, and words in their designs. Students choose their favorite sketches to use as bases of their final artworks (students can work individually or collaboratively) and all artworks will be combined at the end of the unit to create a class collaborative piece. Students share favorite parts of their sketches (and tell why) with elbow partners, what they might do differently next time, and consider positive feedback for the final pieces.

Week 3:

K-2 Construction Paper Crayon Resist Abstract Artwork

Show Encaustic YouTube video <https://www.youtube.com/watch?v=CW1ToffjtTA> and discuss.

Each student chooses a 1’ x 1’ colored piece of construction paper and 3 crayon colors to use in the artwork today. Using their chosen Peace word/image, each student draws lines, shapes, images, words on the paper.

3-5 Acrylic Peace Painting Amplified!

Show Encaustic YouTube video <https://www.youtube.com/watch?v=CW1ToffjtTA> and discuss.

Students begin with string, glue and gel medium to create textured surfaces for their paintings with a focus on their chosen Peace words/images. Let dry.

Week 4:

K-2 Construction Paper Crayon Resist Abstract Artwork

Students discuss their chosen Peace words/images with their table groups to refresh their memories. Review the color wheel and color relationships. Students choose color themes (warm, cool, complementary, etc.). Students choose 3 colors and paint with watercolors over their crayon designs. Let dry.

3-5 Acrylic Peace Painting Amplified!

Students discuss their chosen Peace words/images with their table groups to refresh their memories. Review the color wheel and color relationships. Students choose color themes (warm, cool, complementary, etc.). Students choose 3 colors and paint with acrylic paint over their encaustic/textured designs. Let dry.

Peace Amplified Paintings!

Kim Salesses, Desoto Trail Elementary School

Week 5:

Students sign their works then assemble individual pieces into a class collaborative piece. Students will write a class poem, story, or words to describe the class piece. They will write along the edges of the pieces or on a separate paper. Discuss how individuals contribute to the whole in our class, our school, our community, and our world.

Collaborative Extension: Have a large piece of bulletin board paper out and available during the unit. As students have time, ask them to add their lines, shapes, images, and words to a collaborative piece at first with crayon and then with watercolor (K-2 & 3-5). Use on bulletin board when completed. Have students sign with handprints.

Evaluation:

Unit Rubric:

4. Students strongly express the idea of peace, are leaders in their collaborative groups, demonstrate exemplary craftsmanship, and exhibit a high level of participation and effort.
3. Students express the idea of peace, work well in a collaborative group, demonstrate very good craftsmanship, and exhibit a grade appropriate level of participation and effort.
2. Students partially express the idea of peace, marginally work in a collaborative group, demonstrate OK craftsmanship, and exhibit a low level of participation and effort.
1. Students cannot express the idea of peace, are unable to work in a collaborative group, demonstrate poor craftsmanship, and exhibit a poor level of participation and effort.

Leon LEADS Teacher Evaluation Framework

Domain 1: Collaborative Planning.

The team or teacher will:

1. Ensure that the unit reflects the state standards and includes common formative and summative assessments.
2. Ensure that the unit moves students from lower levels to higher levels of cognitive complexity.
3. Provide scaffolding within lessons so that each piece of new information clearly builds on the previous piece.
4. Identify traditional resources and available technologies that enhance student understanding and how to use them appropriately.
5. Identify the adaptations, accommodations, and modifications that will be used to meet the needs of special learners, including ESE, ELL, 504 and low-expectancy/high-risk students who lack support for learning.

Domain 2: Instruction

Focus 1: Assuring Quality Student work.

The teacher will:

6. Provide a rubric that describes levels of performance and includes the learning goal.
7. Provide feedback to students regarding their progress and assist students in tracking their progress according to the rubric.
8. Provide students with recognition of their growth effort and accomplishments on the rubric/learning goal.
9. Use techniques to establish and maintain students' engagement.
10. Use response rate techniques to maintain students' engagement in questions.

Peace Amplified Paintings!

Kim Salesses, Desoto Trail Elementary School

Domain 2: Instruction

Focus 2: Classroom Environment.

The teacher will:

11. Maintain an orderly classroom utilizing established classroom routines and procedures.
12. Use behavior associated with “with-it-ness” to maintain adherence to rules and procedures.
13. Display objectivity and control.

Focus 3: Interacting with New Knowledge.

The teacher will:

14. Engage students in linking activities to connect what they already know to new content.
15. Cue critical information to students.
16. Use cooperative learning strategies to implement effective small groups.
17. Chunk new information into small amounts and actively engage groups of students in processing the chunks of new information.
18. Provide opportunities for students to record their understanding of new content in linguistic and/or non-linguistics ways.
19. Engage students in activities that require elaborative inferences.
20. Engage students in activities that help them reflect on the learning process, their learning and effort.

Focus 4: Deepening and Practicing Knowledge.

The teacher will:

21. Engage students in a brief review of content that highlights the critical information.
22. Use the cooperative learning process and strategies to practice and deepen knowledge.
23. Help students deepen knowledge by examining similarities and differences.
24. Help students deepen knowledge by examining their own reasoning or logic.
25. Engage students in practice activities that help them develop competence and confidence.
26. Provide opportunities for independent practice at home.
27. Engage students in examining how the current lesson changed their perception and understanding of previous content.

Focus 5: Applying Learned Knowledge.

The teacher will:

28. Engage groups of students in activities to facilitate students working on complex tasks.
29. Facilitate students making decisions, solving problems, investigating, engaging in experimental inquiry and or authoring personal writings.

Visual Metaphor Sculpture Exploring *Waging Peace*

Shannon Takacs, Lincoln High School



George Lorio, *Lucha Libre (Free Wrestling)*, mixed media on wood, 30" x 18" x 11"

Brief Biography of the Artist:

George Lorio was born and raised in New Orleans. Although he credits New Orleans as a strong reference for his sense of the visual, his view of contemporary arts and social responsibility changed due to living for ten years on the border of Mexico. From this geographical vantage project he became keenly aware of the drug wars, the desperation of immigrants, and the collapsing Mexican democracy. He uses toys to critically comment on adult concerns; they are abstractions of grown-up possessions, professions, and spaces that provide models for children. Lorio wages peace through his visual cultural criticisms.

Source: <http://george-lorio.squarespace.com/about/>

Next Generation Sunshine State Standards:

Big Idea: Critical Thinking and Reflection

Enduring Understanding: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

Benchmarks:

VA.68.C1.2, VA.912.C1.1, VA.912.C.1.4, VA.912.C.1.7, VA.912.C.2.1, VA.68.C.3.3, VA.912.C.3.1, VA.912.C.3.3, VA.68.S.1.3, VA.68.S.1.5, VA.912.S.1.3, VA.68.S.2.1, VA.912.S.2.1, VA.912.S.2.3, VA.68.S.3.3, VA.912.S.3.1, VA.912.O.1.1, VA.912.O.3.1, VA.912.H.1.1, VA.912.F.3.4

Session Activity:

This lesson will explore the work of George Lorio, a contemporary artist and art professor at Delaware State University. He incorporates toys within his sculptures to make comments on adult concerns. It creates a sense of irony. He uses visual metaphors to create a narrative on social concerns. Through George Lorio's work, students will explore visual metaphors, irony, and childhood symbols to create a narrative that represents waging peace.

Grade Level: 7-12

Time Needed: 2-4 Weeks

Visual Metaphor Sculpture Exploring *Waging Peace*

Shannon Takacs, Lincoln High School

Objectives:

1. Students will be able to use visual evidence and prior knowledge to reflect on multiple interpretations of works of art.
2. Students will be able to integrate curiosity, range of interests, attentiveness, complexity, and artistic intention in the art-making process to demonstrate self-expression.
3. Students will be able to apply art knowledge and contextual information to analyze how content and ideas are used in works of art.
4. Students will be able to analyze challenges and identify solutions for three-dimensional structural problems.
5. Students will be able to examine and revise artwork throughout the art-making process to refine work and achieve artistic objectives.
6. Students will be able to use analytical skills to understand meaning and explain connections with other contexts.
7. Students will be able to use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.
8. Students will be able to examine relationships among social and historical references to explain how they are assimilated into artworks.
9. Students will be able to use ideas from cultural, historical, and artistic references to create personal responses in personal artwork.
10. Students will be able to explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent.
11. Students will be able to interpret and reflect on cultural and historical events to create art.
12. Students will be able to organize the structural elements of art to achieve artistic goals when producing personal works of art.
13. Students will be able to demonstrate organizational skills to influence the sequential process when creating artwork.
14. Students will be able to follow directions and use effective time-management skills to complete the art-making process and show development of 21st-century skills.
15. Students will be able to demonstrate visual-thinking skills to process the challenges and execution of a creative endeavor.
16. Students will be able to use three-dimensional art materials and tools to understand the potential and limitations of each.
17. Students will be able to demonstrate the understanding of safety protocols for tools.
18. Students will be able to manipulate materials, techniques, and processes through practice and perseverance to create a desired result in three-dimensional artworks.
19. Students will be able to use structural elements of art and the organizational principles of design in works of art to establish an interpretive and technical foundation for visual coherence.
20. Students will be able to create works of art that include symbolism, and personal experiences to communicate with an audience.
21. Students will be able to analyze the impact of social issues on the function or meaning of the artwork.

Visual Metaphor Sculpture Exploring *Waging Peace*

Shannon Takacs, Lincoln High School

Materials: Images of George Lorio's art, paper, pencils, clay, glaze, and clay tools.

Vocabulary:

Irony – the meaning is contradicted by the appearance or presentation of the idea

Narrative – multiple actions and scenes are portrayed in a single visual field without any dividers

Metaphor – an image that the viewer is meant to understand as a symbol for something else

Social Concerns – a problem that influences a considerable number of the individuals within a society

Juxtapose – the intention of bringing out a specific quality or creating an effect, particularly when two contrasting or opposing elements are used

Space – distances or areas around, between or within components of a piece; positive and negative

Form – a shape in three dimensions and, like shapes, can be geometric or organic

Unity – when all of the elements of a piece combine to make a balanced, harmonious, complete whole; a principle of art

Balance – the ways in which the elements (lines, shapes, colors, textures, etc.) of a piece are arranged

Emphasis – an area or object within the artwork that draws attention and becomes a focal point

Activity Procedures:

1. View and discuss *Bombs or Butter* as well as other artworks by George Lorio.

Questions to explore: What do you see in Lorio's work? How do you think he made it? Why do you think he uses toys from his childhood in his art? What is Lorio trying to communicate through his art? Why do you think he titled it *Bombs or Butter*? (Discuss the meaning/history behind the saying "Bombs or Butter/Guns or Butter" as it is used in Economics. It is a classic economics example. The saying started being used heavily around World War II. It provides a visual example for the principle that countries have to decide how to use their scarce resources. There is a trade off. They can make food – butter – and provide for consumer needs or they can focus on machinery, technology, and expansion by producing capital goods such as guns/bombs. Countries must have food to survive but also growth and expansion, which is wanted in order to be competitive in the long run. The country must decide how much of each good to produce.) How does the title change and/or add to the meaning of the artwork? How does Lorio narrate the idea of waging peace? How does he use visual metaphors in his work? How does he use irony in his work? What questions do you have about the artist and his work?



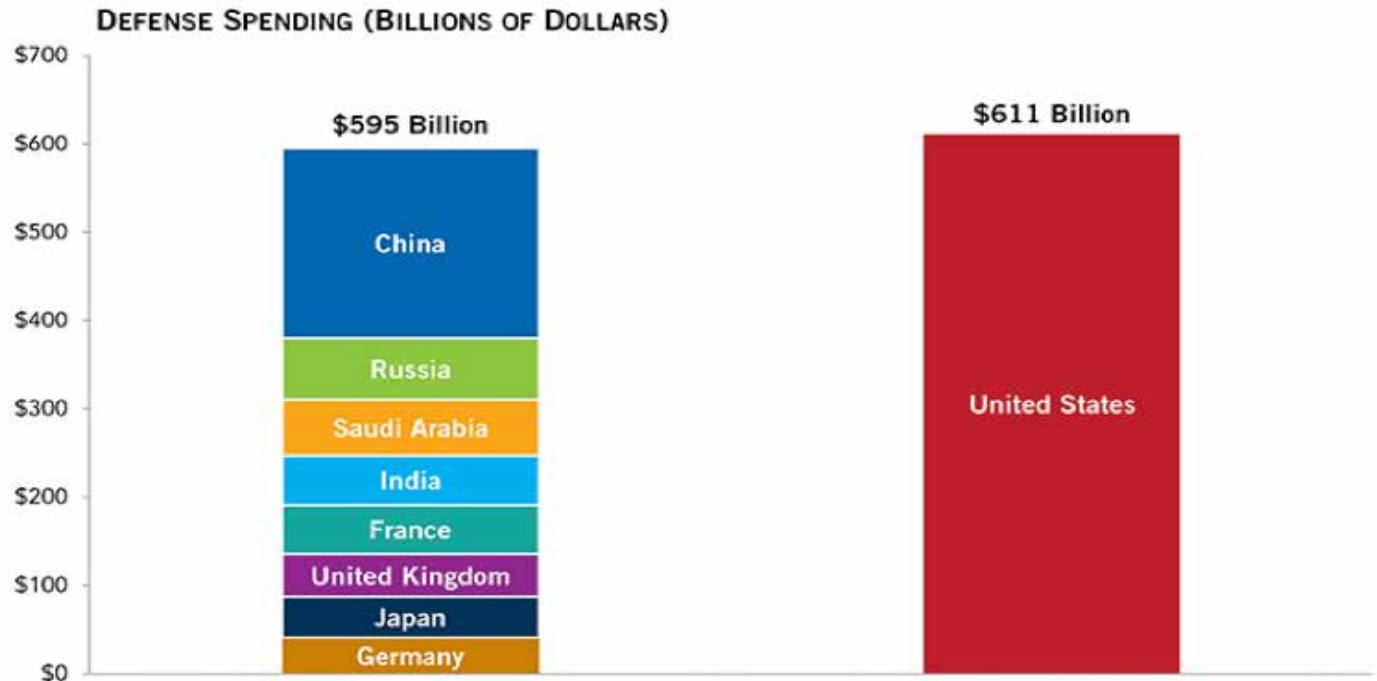
George Lorio, *Bombs and Butter*, Found Figures,
8" x 10" x 3"

Visual Metaphor Sculpture Exploring *Waging Peace*

Shannon Takacs, Lincoln High School



The United States spends more on defense than the next eight countries combined



SOURCE: Stockholm International Peace Research Institute, *SIPRI Military Expenditure Database*, April 2017. Data are for 2016. Compiled by PGPF.
NOTE: Figures are in U.S. dollars, converted from local currencies using market exchange rates.

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PGPF.ORG

2. Discuss the idea of how to wage peace. (Show the chart of US spending on defense: ask students to discuss why the US spends more on defense?)
3. Discuss the different social concerns/issues students have with the current state of the country/world.
http://www.pgpf.org/chart-archive/0053_defense-comparison
4. Review the clay hand building methods of slab and modeling.
5. Have each student brainstorm, research, and plan/sketch a sculpture that explores visual metaphors, irony, and childhood symbols to create a narrative that represents a social concern and represents the waging of peace. The sculpture needs to incorporate space, form, unity, balance, and emphasis.
6. Have each student create a ceramic sculpture using clay methods after producing a plan/sketch.
7. Have students glaze their ceramic sculptures after the bisque firing.
8. Have class share sculptures: students view each sculpture created by each student and discuss the visual metaphors and narratives in each sculpture.
9. Have each student complete rubric and reflection.

Visual Metaphor Sculpture Exploring *Waging Peace*

Shannon Takacs, Lincoln High School

Evaluation:

Students will be evaluated on the following:

1. Successful completion of the vocabulary definitions.
2. Successful completion of analyzing the artwork by George Lorio.
3. Successful creation of a three-dimensional ceramic sculpture that explores visual metaphors, irony, and childhood symbols to create a narrative that represents waging peace.
4. Successful completion of teacher made rubric and reflection.

Lesson: Public Art Project “A Piece for Peace”

Leslie Anderson, Canopy Oaks Elementary School

*This lesson plan could utilize any work in the Waging Peace Exhibition.

Biography of the Artist:

Although this artwork is originally a 16" x 20" painting, it would translate nicely into a large scale mural due to its graphic nature and bright, bold color scheme. The peaceful nature of the design would also make it fitting for a meaningful public art piece.

Combining traditional and non-traditional techniques, Leon “Tes One” Bedore creates works of art that contrast nature with technology, allowing him to find beauty in everyday life. These comparisons help create paintings that are symbolic. Bedore aims to add a sense of movement into his artwork to help bring his energy into the piece and emphasize his message to the viewer.

Source: www.tesone.net



Leon Bedore, *Brace for Impact*, acrylic on paper, 16" x 20"

Next Generation Sunshine State Standards:

➤ **Big Idea:** Critical Thinking and Reflection

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

▪ **Benchmark:** VA.5.C.1.1 Develop a range of interests in the art-making process to influence personal decision-making.

▪ **Benchmark:** VA.5.C.1.3 Examine and discuss exemplary works of art to distinguish which qualities may be used to evaluate personal works.

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

▪ **Benchmark:** VA.5.C.2.4 Identify examples of constructive criticism and use them to improve artworks and enhance artistic growth.

Enduring Understanding 3: The process of critiquing works of art leads to development of critical-thinking skills transferable to other contexts.

▪ **Benchmark:** VA.5.C.3.2 Use art-criticism processes to form a hypothesis about an artist's or designer's intent.

➤ **Big Idea:** Skills, Techniques, & Processes

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the process of creating, interpreting, and responding to art.

▪ **Benchmark:** VA.5.S.1.4 Use accurate art vocabulary to communicate about works of art and artistic and creative processes.

Lesson: Public Art Project “A Piece for Peace”

Leslie Anderson, Canopy Oaks Elementary School

- **Big Idea:** Innovation, Technology, and the Future
- Enduring Understanding 2:** Careers in and related to the arts significantly and positively impact local and global economies.
- **Benchmark:** VA.5.F.2.3 Discuss contributions that artists make to society.
- Enduring Understanding 3:** The 21st century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.
- **Benchmark:** VA.5.F.3.1 Create artwork to promote public awareness of community and/or global concerns.

Session Activity:

Students will participate in a classroom discussion based on the *Waging Peace!* PowerPoint, and PowerPoint on public art. Students will be placed into small groups and will go over a Public Art Project packet as a class. Each group will pick a challenge from the packet. Students will first sketch their ideas on the worksheet in the packet then complete the rest of the worksheet. Groups will present their ideas to the class. Presentations will help lead students to recognize the significance of public art in the pursuit of waging peace and to realize in which ways we can benefit from public art.

Objectives:

- Students will learn, appreciate and experience what public art is.
- Students will learn the power of using symbols in art to communicate ideas.
- Students will design a piece of art using words, color, symbols and/or images to convey an idea about peace.
- Students will work in groups to create, decide, and present a full project.

Grade Level: 5

Time Needed:
4 sessions

Materials:

- Technology: *Waging Peace!* PowerPoint, Public Art PowerPoint, YouTube Video on Public Art.
- Resources: Visual images, Books on Banksy (and other street artists), Local public art.
- Supplies: Paper, Writing utensils.

Activity Procedures:

- **Session 1:** Students will be introduced to public art through a PowerPoint presentation, or YouTube video (K-5: <https://www.youtube.com/watch?v=MNO14EzuPM4> OR 6-12: <https://www.youtube.com/watch?v=yBPm7DWrtBI>), that will provide several visual images to promote classroom discussion.

Using the images from the *Waging Peace!* exhibition, teacher will lead students into a class discussion about how artists use symbols, color, words and images to express their ideas. How can ideas be transferred using other artistic means? How can artists communicate a concept with color or images? How can a thought elicit a personal reaction from the viewer? What is the importance of using symbols, colors, and images as metaphors for ideas?

- **Session 2:** Assign students into small groups and provide the project packet/package. Review the package step by step providing ample examples. Allow students to work together and assist them in answering questions and concerns. Each group will have a specific challenge. Depending on the challenge, students will have to use symbols, colors, and images to deliver their final ideas.

Lesson: Public Art Project “A Piece for Peace”

Leslie Anderson, Canopy Oaks Elementary School

- Session 3: Students will each sketch an idea on the space provided in the package. After they finish their sketches, students will complete the last part of the package.
- Session 4: Students will present their projects and will be required to share one or two questions from the package, but teacher will encourage students to share all the questions from the package. If camera is available, document images to share with class.

Evaluation:

- 4 - All objectives are met and the work exceeds the criteria.
- 2 - Some objectives are met and the work is incomplete.
- 3 - All objectives are met and the work meets the criteria.
- 1 - Many objectives are not met and the work is incomplete.

Public Art Project “A Piece for Peace”

Name of your group: _____

Names of group participants:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

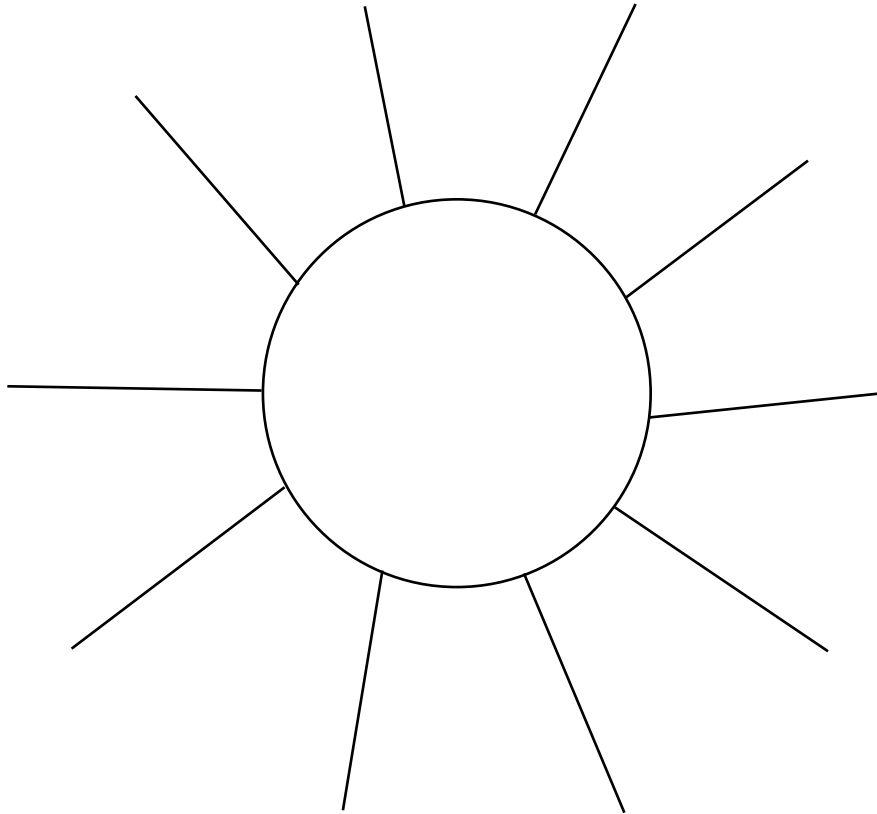
Lesson: Public Art Project “A Piece for Peace”

Leslie Anderson, Canopy Oaks Elementary School

For this project, you will work with the following theme:

Peace

Think of a piece of art that will express and communicate a peaceful feeling. Use the space underneath to brainstorm some ideas of what peace means to you.



Lesson: Public Art Project “A Piece for Peace”

Leslie Anderson, Canopy Oaks Elementary School

Proposal for the creation of a public art piece for the City of Tallahassee

Art Statement:

1. Describe your artwork.

2. What is the big idea behind your artwork?

3. Overall feeling?

1. Is public art in society important? Why or why not?

2. What can public art accomplish? What can it give us?

If your project could have a name, what would you name it? Why would you name it this?

Example: *Our City in Peace.*

Lesson: Public Art Project “A Piece for Peace”

Leslie Anderson, Canopy Oaks Elementary School

Use this space to sketch your idea. Please use as much detail as you can.

Public Art Project

Lesson: Public Art Project “A Piece for Peace”

Leslie Anderson, Canopy Oaks Elementary School

Vocabulary you may need to know:

Two-Dimensional
Three-Dimensional
Design
Environment
Form
Installation
Proposal
Plan
Point of View
Site
Edge
Observation
Background
Assemblage
Border
Layer
Mixed Media
Proportion
Recycle
Symbol
Lighting
Structure

Public Art Project Proposal

Challenge #1

You have to design a water feature for a park. The water feature will be installed in the children’s area. Safety is one of the most important concerns. The construction area is quite flat.

Required Theme:

Peace

Things to consider:

How safe is the project?

What materials will you use?

Are there any maintenance issues?

How much will it cost (budget)?

Describe your proposal. What will it look like?

How will people react to it?

Public Art Project Proposal

Challenge #2

You have to design a piece of art to decorate the entrance of the Department of Education in Tallahassee, Florida. This piece will be located in the circular lobby of the building. The room you will use is quite large. The height of the lobby is two stories tall.

Required Theme:

Peace

Things to consider:

How safe is the project?

What materials will you use?

Are there any maintenance issues?

How much will it cost (budget)?

Describe your proposal. What will it look like?

How will people react to it?

Lesson: Public Art Project “A Piece for Peace”

Leslie Anderson, Canopy Oaks Elementary School

Public Art Project Proposal

Challenge #3

You are going to design a crosswalk at a very busy intersection. The crosswalk will connect state buildings to a small park that is often used during state workers' lunch breaks.

Required Theme:

Peace

Things to consider:

How safe is the project?

What materials will you use?

Are there any maintenance issues?

How much will it cost (budget)?

Describe your proposal. What will it look like?

How will people react to it?

Public Art Project Proposal

Challenge #5

You are going to design a mural in a part of town that has high crime. The City of Tallahassee wants the mural to change the perception of the neighborhood and promote a sense of peace.

Required Theme:

Peace

Things to consider:

How safe is the project?

What materials will you use?

Are there any maintenance issues?

How much will it cost (budget)?

Describe your proposal. What will it look like?

How will people react to it?

Public Art Project Proposal

Challenge #4

You are going to design a light feature to enhance a bridge in the middle of the city. The area where the bridge is located is in a run-down part of town. The city wants to enhance it to help promote new businesses and strengthen our community.

Required Theme:

Peace

Things to consider:

How safe is the project?

What materials will you use?

Are there any maintenance issues?

How much will it cost (budget)?

Describe your proposal. What will it look like?

How will people react to it?

Public Art Project Proposal

Challenge #6

The City of Tallahassee wants to honor a group of firefighters that helped during a catastrophe. They want an interactive and meditative space for families to visit.

Required Theme:

Peace

Things to consider:

How safe is the project?

What materials will you use?

Are there any maintenance issues?

How much will it cost (budget)?

Describe your proposal. What will it look like?

How will people react to it?

Lesson: Public Art Project “A Piece for Peace”

Leslie Anderson, Canopy Oaks Elementary School

Public Art Project Proposal

Challenge #7

The City of Tallahassee wants to paint a mural in a local high school where gang-related crime occurs. They want the mural to promote school pride, peace, and to help strengthen the school's community.

Required Theme:

Peace

Things to consider:

How safe is the project?

What materials will you use?

Are there any maintenance issues?

How much will it cost (budget)?

Describe your proposal. What will it look like?

How will people react to it?

Emojis for *Waging Peace*

Marcia Meale, J. Michael Conley Elementary School at Southwood

Biography of the Artist

Jason Stout, an Associate Professor of Art at the University of Tennessee at Martin, wages peace by exposing conflict in his paintings, created at home in the United States as well as abroad. He refers to a work like *Shotgun Caesar Tempest* as a “cloud composition,” one that focuses on the energy or turbulence of conflict. He sees strife arising from political and environmental concerns which coexist in his images of troubled environments, represented by spaces packed with cultural fragments, which act as symbols, or visual metaphors.

Source: <http://thejasonstout.com/about/>

Next Generation Sunshine State Standards:

Big Idea: Critical Thinking and Reflection: Critical and creative thinking, self-expression, and communication with others are central to the arts.

Enduring Understanding: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

Benchmarks

VA. 5.C. 1.2 Use prior knowledge and observation skills to reflect on, analyze, and interpret exemplary works of art.

VA.5.H.1.1 Examine historical and cultural influences that inspire artists and their work.

VA.5.H.2.1 Compare works of art on the basis of style, culture, or artist across time to identify visual differences.

VA.5.F.3.1 Create artwork to promote public awareness of community and/or global concerns.

VA.5.F.3.2 Create artwork that shows procedural and analytical thinking to communicate ideas.

Session Activity:

In this activity, students will be inspired by the *Waging Peace* work of Jason Stout who combines symbols to explore conflict or strife in current culture. Instead of creating symbols of conflict, students will adopt his style to create symbols or emojis of peace, those that represent concepts of kindness, caring, community, etc.

Grade Level: 4th or 5th

Time Needed: 3-4

Objectives:

Students will discuss and analyze the focal artwork, *Shotgun Caesar Tempest*. Then the work will be compared and contrasted with Picasso's *Guernica*.

Students will each create a work of art using emojis or other symbols to promote the idea of *Waging Peace*.



Emoji

Emojis for *Waging Peace*

Marcia Meale, J. Michael Conley Elementary School at Southwood

Materials:

Session 1

Images: *Shotgun Caesar Tempest* by Jason Stout, *Guernica* by Picasso
Pencils
Paper to write on

Session 2 and 3

12" or 18" paper
Circle templates
Scissors
Pencils
Materials to add color, crayons, colored pencils, paint, etc.

Activity Procedures:

Session 1: Art History/ Criticism

- Show students *Shotgun Caesar Tempest*.
- Ask students to write down their first responses to the artwork.
- Have them look closer and describe what they see. Give the students a few minutes to write a list. Teacher calls on the students and writes a list on the board.
- Ask students to write down what they think the artist is saying, his purpose for making the artwork.
- Put *Guernica* on the board. Again, have students write their first responses. Then look closer and write some notes.
- Discuss, as a class, observations; predict why Picasso made this painting.
- Now compare and contrast Picasso's work with Stout's.
- If there is time, have the students sketch some ideas, symbols or emojis on the backs of their papers.

Session 2 and 3: Art Making

- Brainstorm ideas around the theme *Waging Peace*.
- Explore the concept of symbols. Ask the students where they see and use symbols. Hopefully, they will name emojis.
- Have students sketch or make up symbols or emojis that represent kindness, getting along, working together, caring, etc.
- Have each student trace a 12" or 18" circle.
- In the center of each circle draw a symbol or emoji.
- Each student adds color to the symbol, leaving only the background the color of the paper (teacher choice of colors – teacher choice of media for adding the color).

Session 4: Making Meaning

- Students place all their finished circles out for everyone to see. In small groups they discuss what and why the students made their symbols. Then each group places the circles in a composition that create meaning for the group.
- Then go around the room and the whole class discusses each group's work.
- Then each group may select 1 or 2 pieces from their group's composition to combine in a whole class work on the floor.
- Photograph both whole and small group compositions.

Lesson Extension: Paint a large mural based on the large and small group compositions.



Jason Stout, *Shotgun Caesar Tempest*,
Oil on canvas, 30" x 30"

Emojis for *Waging Peace*

Marcia Meale, J. Michael Conley Elementary School at Southwood

Evaluation:

Sessions 1 and 4: Student's level of participation.

Rubric for Participation:

Level 4 – Student is fully engaged, contributes insightful ideas.

Level 3 – Student is engaged throughout the whole class.

Level 2 – Student is engaged at a minimal level.

Session 2 and 3:

Rubric for Artwork:

Level 4: Ideas is clear, is a symbol or emoji, that was created by the student and relates to the theme.

The craftsmanship is excellent.

Level 3: Created a symbol or emoji, idea and craftsmanship are at a grade level.

Level 2: Created an image, craftsmanship needs a lot of improvement.

Level 1: Image is unclear, craftsmanship needs a lot of improvement or the student did not meet the objectives of the lesson.

Waging Peace Tent

Katharyn Jones, Ruediger Elementary School

Biography of the Artist:

Jacqueline Weaver is an artist, educator, and curator who currently lives in Chicago. As an artist, she works with a variety of media including videos, drawings and paintings. Her installation work for this exhibition, *The Border Project: In Conversation* asks viewers to think about their own homes and living situations. Her artwork resembles tents that one might associate with camping trips and causes the audience to think about why people might live in temporary spaces. *The Border Project: In Conversation* includes three-dimensional pieces where one can experience “living” in a tent.

Source: <http://www.jacquelineweaver.com>



Jacqueline Weaver, *The Border Projects: In Conversation*, 2016

Next Generation Sunshine State Standards:

Big Idea: Critical Thinking and Reflection

Enduring Understanding 3: The process of critiquing works of art lead to development of critical thinking skills transferable to other contexts. (VA.4.C.3)

Benchmark: VA.4.C.3.3 Use the art-marking process, analysis, and discussion to identify the connections between art and other disciplines.

Big Idea: Historical and Global Connections

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they lived. (VA.4.H.1)

Benchmark: VA.4.H.1.1 Identify historical and cultural influences that have inspired artists to produce works of art.

Big Idea: Innovation, Technology, and the Future

Enduring Understanding 1: Creating, interpreting, and responding in the arts stimulates the imagination and encourages innovation and creative risk taking. (VA.4.F.1)

Benchmark: VA.4.F.1.1 Combine art media with innovative ideas and techniques to create two-dimensional or three-dimensional works of art.

Enduring Understanding 3: The 21st century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of arts. (VA.4.F.3)

Benchmark: VA.4.F.3.1. Create art to promote awareness of school and/or community concerns.

Big Idea: Organizational Structures

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal to document and communicate with the world. (VA.4.O.3)

Benchmark: VA.4.O.3.1 Apply meaning and relevance to document self or others visually in artwork.

Waging Peace Tent

Katharyn Jones, Ruediger Elementary School

Big Idea: Skills, Techniques, and Processes

Enduring Understanding 1: The arts are inherently experimental and actively engage students in the process of creating, interpreting, and responding to art. (VA.4.S.1)

Benchmark: VA.4.S.1.1 Manipulate tools and materials to achieve effects in personal works of art.

Session Activity:

Based on Jacqueline Weaver's *The Border Project: In Conversation*, students will craft their own art installation tents, challenging students to answer how they might "wage peace" when planning and executing their tents. The lesson will be grounded in historical and cultural context, emphasizing how all over the world, for a variety of reasons, there are displaced people living in temporary shelters. Students will work together to achieve a common goal, form a sense of community in doing so, and gain insight from creating and interacting with their temporary structures. Students will work together in groups of 4 or less to create their own art installation tents with materials organized and ready for the build (blankets, sheets, table cloths, curtains, pillows, etc.). In order to effectively craft their tents, students must work together in a peaceful and cooperative way. After completing their tents, they will each answer one of the four questions pertaining to the descriptions of the tents and the ways in which they wage peace. The second session will include creating sketchbook drawings related to their experiences with the art installation tents in addition to reviewing art vocabulary and asking students to discuss living situations and their corresponding conditions.

Grade Level: 4th Grade

Time Needed: 2- 40 minute sessions

Objectives:

1. Students will discuss tents, the purpose of tents, and their own personal interaction with tents.
2. Students will learn about Jackie Weaver's installation art, *The Border Project: In Conversation*.
3. Students will use creative problem solving and collaboration to form temporary structures.
4. Students will each complete a survey on their experiences with the installations.
5. Students will make connections between art vocabulary and other disciplines.

Materials: Computer projection of artwork, "building" materials (sheets, chairs, pillows), sketchbook paper, pencils, survey, flashlight, coloring media

- **Teacher preparation:** PowerPoint, Examples, Supplies, Survey, Assessment
- **Vocabulary:** Jackie Weaver, Installation Art, *Waging Peace*, Collaboration, Interior, Exterior, Temporary Structures
- **Extensions:** Sketchbook, Jackie Weaver's website and the other resources attached, additional *Waging Peace* lesson plans

Waging Peace Tent

Katharyn Jones, Ruediger Elementary School

Procedure for Session 1:

1. Begin the session with the question “What are tents used for?” Students may answer camping, shade, festival booths, school carnivals, car detailing, greenhouses, or even living shelters.
2. Briefly introduce the *Waging Peace* art exhibition and artist Jackie Weaver’s image of the installation *The Border Project: In Conversation*. Ask one or more of the following questions: What do you notice in the image? How do the structures differ? What might be the purpose of these tents? How many people do you think would fit inside? How does this wage peace?
3. Read the blurb connected with the image. Present students with the session’s challenge. Students will work together in groups of 4 or less to create their own art installation tents. Have materials organized and ready for the builds (blankets, sheets, table cloths, curtains, pillows, etc.) Inform students they will need to “wage peace” by purposefully working together in a peaceful way to complete their builds.
4. Challenge students to answer how they might “wage peace” when planning and executing their tents.
5. After the builds, students will each pick up a survey, a pencil, and a light source (flashlight). Once inside of their structures, students can talk with one another to complete their experience surveys. After completing and turning in the surveys, students are invited to explore other builds (Experience Survey Builds).
6. Conclude the session with clean-up reminding students that sometimes art, especially installation art, is temporary.

Procedure for Session 2:

1. Review the information from the previous session including the art vocabulary.
2. Ask students to each share with a neighbor one positive and one negative about their art installation experiences.
3. Some people do not have a choice about their living situations. Ask students to each list a reason someone might not have a place to live. Ask why having a place to live is important. Ask students if they would feel comfortable living in tents and why.
4. Optional: share some of the information from the websites listed in the additional resources section of this lesson plan.
5. Prompt students to create sketchbook drawings related to their experiences with the art installation tents.

Sketch ideas might include: draw yourself engaging in peace with your art installation; draw the inside of your art installation; draw what you and your partners did to create the installation space; draw yourself waging peace; create a symbol for waging peace.

Waging Peace Tent

Katharyn Jones, Ruediger Elementary School

Student Experience Survey: Choose any four questions to answer

- Is there enough room in the tent for everyone to fit?
- Is the tent comfortable? How does it make you feel?
- How much time would you want to spend inside of the tent?
- What would you need in order to live in this tent?
- Was your team able to work peacefully together?
- Describe the interior of your tent.

Evaluation:

Name: _____ Teacher: _____ Date: _____

4=Excellent 3=Very Good 2=Good 1=Needs Work 0=Did Not Complete

Waging Peace Tent 4th Grade	Student's Self-Assessment	Ms. Jones's Assessment
Collaborated for Build (Participation)	4 3 2 1 0	4 3 2 1 0
Comments:		
Answered Survey	4 3 2 1 0	4 3 2 1 0
Comments:		
Completed Assignment on Time	4 3 2 1 0	4 3 2 1 0
Comments:		
Waged Peace (Behavior)	4 3 2 1 0	4 3 2 1 0
Comments:		
Completed Sketchbook Entry	4 3 2 1 0	4 3 2 1 0
Comments:		
1. What is important for peace?		
2. What was your biggest challenge?		
3. Did you have fun with this project?		
Project Grade: /20		

Waging Peace Tent

Katharyn Jones, Ruediger Elementary School

Additional Resources:



<http://www.jacquelineweaver.com/in-conversation-2016-17.html>



<https://placesjournal.org/article/tent-city-america/>

Waging Peace Tent

Katharyn Jones, Ruediger Elementary School



<http://lionsclubs.org/blog/2010/03/08/lions-clubs-photo-of-the-week-lions-tent-cities-give-haitians-home-hope/>



<https://www.youtube.com/watch?v=z1sE1sKsBm8>

***The Journey (Travesia)* by Cecilia Lueza**

Linda Johnson, Deerlake Middle School

Biography of the Artist:

Argentine-born, American-based artist and sculptor Cecilia Lueza studied visual arts at the University of La Plata in Buenos Aires, Argentina, where she earned a Masters in Painting. Today she is well known for creating vibrant public art pieces in a range of mixed media.

Throughout her career Lueza has intensely explored a wide range of artistic media, from traditional ones like painting and sculpture - in wood, metal, acrylic and polyurethane, to monumental projects like street murals and public art installations.

Since 2000 she has been working on a variety of public art projects in many cities throughout the United States. Her work has been exhibited at Art Miami, Arteamericas, and Scope Miami. She has completed public art pieces in Washington, D.C., Jacksonville, FL, Cedar Rapids, IA, and St Petersburg, FL among others.

Source: <http://www.lueza.com/bio/>



Cecilia Lueza, *The Journey* (from a series also titled *The Journey*), acrylic and resin on canvas, 7' x 9' approximately

Luiza's wall installation is comprised of 18 small and medium circular paintings, acrylic and oil on canvas finished in epoxy resin; the individual dimensions range between 8 and 20 inches in diameter.

Next Generation Sunshine State Standards:

Big Idea: Critical Thinking and Reflection

Enduring Understanding 1: VA.68. C.1.1 Apply a range of interests and contextual connections to influence the art-making and self-reflection processes.

VA.68. C.1.2 Use visual evidence and prior knowledge to reflect on multiple interpretations of works of art.

Enduring Understanding 2: VA.68. C.2.1 Assess personal artwork during production to determine areas of success and needed change for achieving self directed or specified goals.

VA.68. C.2.2 Evaluate artwork objectively during group assessment to determine areas for refinement.

VA.68. C.2.3 Examine artworks to form ideas & criteria by which to judge/assess & inspire personal works and artistic growth.

VA.68. C.2.4 Use constructive criticism as a purposeful tool for artistic growth.

Enduring Understanding 3: VA.68. C.3.1 Incorporate accurate art vocabulary during the analysis process to describe the structural elements of art and organizational principles of design.

VA.68. C.3.3 Use analytical skills to understand meaning and explain connections with other contexts

The Journey (Travesia) by Cecilia Lueza

Linda Johnson, Deerlake Middle School

Big Idea: Skills, Techniques, and Processes

Enduring Understanding 1: VA.68.S.1.1 Manipulate content, media, techniques, and processes to achieve communication with artistic intent.

VA.68.S.1.2 Use media, technology, and other resources to derive ideas for personal art-making.

VA.68.S.1.3 Use ideas from cultural, historical, and artistic references to create personal responses in personal artwork.

VA.68.S.1.4 Use accurate art vocabulary to explain the creative and art-making processes.

VA.68.S.1.5 Explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent.

Enduring Understanding 2: VA.68.S.2.1 Organize the structural elements of art to achieve artistic goals when producing personal works of art.

VA.68.S.2.2 Create artwork requiring sequentially ordered procedures and specified media to achieve intended results.

VA.68.S.2.3 Use visual-thinking and problem-solving skills in a sketchbook or journal to identify, practice, develop ideas, and resolve challenges in the creative process.

Enduring Understanding 3: VA.68.S.3.1 Use two-dimensional or three-dimensional art materials & tools to understand the potential & limitations of each.

VA.68.S.3.2 Develop spontaneity and visual unity in artwork through repeated practice and refined craftsmanship.

VA.68.S.3.3 Demonstrate understanding of safety protocols for media, tools, processes, and techniques.

VA.68.S.3.4 Demonstrate respect for copyright laws & intellectual property ownership when creating & producing works of art.

Big Idea: Organizational Structure

Enduring Understanding 1: VA.68.O.1.1 Make connections between the structural elements of art and the organizational principles of design to understand how artwork is unified.

VA.68.O.1.2 Identify the function of structural elements of art and organizational principles of design to create and reflect on artwork.

VA.68.O.1.3 Combine creative and technical knowledge to produce visually strong works of art.

VA.68.O.1.4 Create artworks that demonstrate skilled use of media to convey personal vision.

Enduring Understanding 2: VA.68.O.2.1 Create new meaning in artworks through shared language, expressive content, and ideation.

VA.68.O.2.2 Investigate the problem-solving qualities of divergent thinking as a source for new visual symbols and images.

VA.68.O.2.3 Create a work of personal art using various media to solve an open-ended artistic problem.

VA.68.O.2.4 Select various media and techniques to communicate personal symbols and ideas through the organization of the structural elements of art.

The Journey (Travesia) by Cecilia Lueza

Linda Johnson, Deerlake Middle School

Big Idea: Historical and Global Connections

Enduring Understanding 1: VA.68.H.1.4 Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history.

Enduring Understanding 3: VA.68.H.3.1 Discuss how knowledge and skills learned through the art-making and analysis processes are used to solve problems in non-art contexts.

VA.68.H.3.2 Discuss the use of background knowledge and critical-thinking skills, learned in the visual arts, to understand varying concepts, viewpoints, and solutions.

VA.68.H.3.3 Create imaginative works to include background knowledge or information from other subjects.

Big Idea: Innovation, Technology, and the Future

Enduring Understanding 1: VA.68.F.1.1 Use non-traditional thinking and various techniques to create two-, three-, and/or four-dimensional artworks.

Enduring Understanding 2: VA.68.F.2.5 Create an artist statement to reflect on personal artwork for a portfolio or exhibition.

Enduring Understanding 3: VA.68.F.3.2 Analyze the procedural and divergent thinking skills developed in visual art to identify a purpose for the communication of art ideas.

VA.68.F.3.4 Follow directions and complete art tasks in a timely manner to show development of 21st-century skills.

Session Activity: Students will create a message or image of peace that will then be put onto clay tiles using ceramic pencils, chalk, under/over or regular glaze. The tiles can be laid out in a path or used as a wall covering in a mural-like fashion.

Grade: 8th

Time Needed: 10 Days

Objectives: The student will be able to:

1. Create an image or message that conveys her/his personal message of peace to a diverse audience.
2. Explore project ideas through thumbnail sketches and full-sized drafts.
3. Show mastery in chosen glazing technique.
4. Explain her/his peace message in a well written, grammatically correct Artist's Statement.

Materials:

unglazed 4" x 4" white tiles (or larger)

regular glazes

under glazes

over glazes

under & over glaze squeeze bottles

glaze pencils

glaze chalk

glaze test tiles

print images and/or slide of Cecilia Lueza's *The Journey*

9"x 12" newsprint

4"x 4" newsprint cut to the tile size

Worksheet — "*Waging Peace* – My Journey Toward Peace" (1 per student)

Worksheet — "Artist's Statement" duplex (1 per student)

TED Talks: Aziz Abu Sarah – For more tolerance, we need more... tourism?

Zak Ebrahim – I am the son of a terrorist.

Here's how I chose peace.

Cecilia Lueza video (explanation of *The Journey*)

The Journey (Travesia) by Cecilia Lueza

Linda Johnson, Deerlake Middle School

Technology: LCD projector, internet connection, student computers

Vocabulary:

Crafting — the neatness or messiness of the artwork

design — how the elements of art and principles of design are utilized to enhance or weaken the artwork

under glaze — glazes meant to go under a clear, regular glaze

over glaze — glazes meant to go over a Tin White or white regular glaze base

glaze pencil — colored pencil that is permanent when fired on a clay body

glaze chalk — chalk that is permanent when fired on a clay body

Activity Procedures:

Prepare Ahead:

1. Hang and identify test tile samples of the various glaze techniques – regular, under, over, pencils, chalk
2. Write and print student instructions for the use of all available glaze options.
3. Hang the Glaze Clean-Up signs around room.
4. Place glaze materials out for student use in such a way that they do not get mixed up with each other *(under glazes do not get mixed up with regular glazes).
5. Print color copies of Cecilia Lueza's *The Journey*, and have the PowerPoint slide and videos ready to project.
6. Print student copies of Worksheet — “*Waging Peace* – My Journey Toward Peace.”
7. Print student copies of Worksheet — “Artist’s Statement,” 2-sided duplex: description & worksheet.

Procedure for Days 1-2:

TED TALKS: Show the TED talks as a way to begin a discussion of the idea of *Waging Peace*:

- **Aziz Abu Sarah** — *For more tolerance, we need more... tourism?*

https://www.ted.com/talks/aziz_abu_sarah_for_more_tolerance_we_need_more_tourism

- **Zak Ebrahim** — *I am the son of a terrorist. Here's how I chose peace.*

https://www.ted.com/talks/zak_ebrahim_i_am_the_son_of_a_terrorist_here_s_how_i_chose_peace

ART CRITICISM: Pass out individual images of Cecilia Lueza's *The Journey* for student reference during the art criticism. Conduct an art criticism of the print, using a projected image as the class focus. Either on the white board or on a large poster, outline a modified version of the art criticism model. The six stages of the critique are Reaction, Description, Initial Interpretation, Contextual Information, Final Interpretation, and Evaluation. Have students whose seats are far away from the screen move their seats close to the projection screen. Ask students if they have participated in an art criticism. Explain what the word critique means: a fancy way of saying “to observe closely” or “to analyze.” Tell them we do this process in an effort to discover the meaning of an artwork, and it will involve close observation and a willingness to discuss and share.

- **Reaction:** What is your initial reaction to this work? What is the first thing that came to mind when you first saw it? How does it make you feel? What does it remind you of?
- **Description:** What lines, shapes, colors, and objects do you see in this work? Does one part seem to have more importance than another? What did the artist do to make you think one part is more significant than another? What is the mood of the work?

The Journey (Travesia) by Cecilia Lueza

Linda Johnson, Deerlake Middle School

- **Initial Interpretation:** What is happening in this artwork? Why do you think this might be happening? What do you think the young girl is thinking? Do you think it is significant that the girl is in black and the bubble images are in color? Why do you think the artist did this?
- **Contextual Information:** This artwork is called *The Journey* by Cecilia Lueza. It is acrylic and resin on canvas. It measures 7' x 9'. Read additional information in the attached bio document. Watch the 2:06 video of the artist explaining the work: <https://www.youtube.com/watch?v=TNUmj9F2nMw>
- **Final Interpretation:** What events that are part of the journey through childhood do you see represented in the bubbles? What is the artist saying about what a journey in life is?
- **Evaluation:** Did the artist succeed in representing the idea of a childhood journey in this work? Explain your answer.

WORKSHEET – “WAGING PEACE - MY JOURNEY TOWARD PEACE”: Pass out the Worksheet, *Waging Peace*, to each student. Select students to read the definitions of peace and the common phrases that use the word “peace.” Use this to start a discussion of what peace means to them, both in a global and personal sense. Have students answer the questions on the worksheet. This will be in preparation for them to create their own images of peace.

Day 2 – Materials Demonstration

Lay all glazing materials out on the demonstration table. Gather students around table.

Share overview of the project: Students will each create a message or image of peace that will then be put onto clay tiles using ceramic pencils, chalk, under/over or regular glaze. The tiles can be laid out in a path or used as a wall covering in a mural-like fashion. Their first task is to think about what peace means to them, what they can do in their lives to be part of a journey toward peace. As they think and discuss this idea with each other, the second task is for each student to create an image(s) that expresses thought(s) about the journey toward peace. In order to design this image, it will be helpful for the student to understand the glazing materials that will be available.

Explain the differences and demonstrate the use of each glazing material:

1. Regular Glaze vs Under/Over glaze
 - a. Regular glazes melt and flow in the kiln. Under & over glazes do not.
 - b. Most regular glazes fire with a shiny surface. Underglazes do not.
2. Underglaze
 - a. Intended to go UNDER a regular clear, transparent glaze.
 - b. Clear overcoat will change the value/intensity of the underglaze color.
 - c. Can be mixed with each other to create custom colors, just like paint.
 - d. Edges of images painted in underglaze DO NOT blur due to the clear over glaze – good for fine detail if applied with a small brush.
 - e. Can be left without a clear top-coat of regular glaze for a matte look.

The Journey (Travesia) by Cecilia Lueza

Linda Johnson, Deerlake Middle School

3. Over glaze
 - a. Intended to go OVER a regular white glaze, usually Tin White, but other whites work as well.
 - b. Images painted with over glaze will settle into the regular white glaze under it when fired, resulting in slightly blurred edges of the painted image.
 - c. Used in the Majolica technique common in Spain, Portugal, and Italy.
4. Squeeze Bottle for Underglaze & Over glaze – used to apply fine lines of underglaze & over glaze.
5. Glaze Pencil — use just like colored pencils to create drawings on fired clay.
6. Glaze Chalk — use just like pastels & chalks to create drawings on fired clay.
7. Sgraffito Tools — used to scratch through slip painted on soft clay, creating fine lines revealing the clay underneath.
8. 9” x 12” newsprint – use to create thumbnail sketches of the Journey Toward Peace image ideas.
9. Tile Sized Newsprint – use to work out and draw final designs.
10. Worksheet – “Artist’s Statement” – use to write Artists’ Statements when finished.

After the demonstration, students return to their seats and continue working on the worksheet — “Waging Peace – A Journey Toward Peace.”

Procedure for Days 3-10

WORKSHEET – “WAGING PEACE – MY JOURNEY TOWARD PEACE:” Finish the “*Waging Peace* – My Journey Toward Peace” worksheet.

THUMBNAIL SKETCHES: Create thumbnail sketches of image ideas on 9” x 12” newsprint. Get input from classmates and teacher about which images have the best potential to deliver a message for the viewer about working toward peace. The students’ explanations of the images, symbols, colors, lines, and shapes they chose is critical to the understanding of their images. They need to make these choices in a thoughtful manner that ultimately serves the *Waging Peace* theme for the work. Sources for inspiration and ideas can include the internet, classroom picture files, classroom library books on drawing, symbols, art history, artists, art styles. Caution students to not copy symbols directly from a book or to not copy an artist’s work. This is plagiarism.

FINAL SKETCHES: Each student will use the newsprint that is cut to the tile size to create a final drawing of the tile. Use colored pencil or markers to color this newsprint as close to the final as possible. List out or be prepared to state what glaze material or technique will be used for each part of the tile design. Get teacher’s approval before starting the actual tile.

TILE: Students will work on their actual tiles. Finished tiles will be placed on a particular metal cart as a signal to the teacher that they are ready to be fired.

The back of the tile **MUST** exhibit the following:

- No glaze of any kind.
- Student’s name and class letter.
- The title of the tile written in glaze pencil.

The Journey (Travesia) by Cecilia Lueza

Linda Johnson, Deerlake Middle School

Evaluation:

1. Peace message is understandable and relatable to a diverse audience.
2. Peace message, whether words or image, is applied to ceramic tile in a thoughtful, careful and professional manner.
 - a. Image is balanced in the tile picture plane.
 - b. Image fills tile picture plane.
 - c. Proper graphic techniques employed for any text – guidelines, scale, and spacing.
3. Glazing shows mastery in technique.
4. Artist's Statement is written in clear and specific language and shows correct use of grammar and punctuation.



Cecilia Lueza, *The Journey* (from a series also titled *The Journey*), acrylic and resin on canvas, 7' x 9' approximately

Central American Pieta, 1985

Donald Sheppard, Montford Middle School

Biography of the Artist:

Dan Kurland began carving in the mid-1960's while editor-in-chief of a major New York publishing house. He continued to carve in his spare time during subsequent careers as a machinist, college English professor, middle school math/science teacher on the Hopi reservation, and as Assistant to the Chaplain at Johns Hopkins University. In the mid-1980's he moved to Austin, Texas, where he took up carving full-time, taught stone carving at the Elisabet Ney Sculpture Conservatory, and exhibited his work in numerous shows and galleries in the Austin-Dallas-Houston-San Antonio area. In 2003 he moved to Charleston, West Virginia, where he worked as a health care advocate and lobbyist for a social justice organization and showed his work at Gallery Eleven11. In 2007 he moved to Tallahassee and was represented by 1020 Art. In 2017 he moved back to West Virginia.

— Dan Kurland



Dan Kurland, *Central American Pieta*, limestone, 20" x 16" x 9.5"

Next Generation Sunshine State Standards:

1. Big Idea S: Skills, Techniques, and Processes

Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

Benchmark: VA.912.S.3.1 Manipulate materials, techniques, and processes through practice and perseverance to create a desired result in two- and/or three-dimensional artworks.

2. Big Idea H: Historical and Global Connections

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

Benchmark: VA.912.H.2.3 Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed.

Benchmark: VA.912.H.2.5 Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.

Central American Pieta, 1985

Donald Sheppard, Montford Middle School

Session Activity: Students will create a soap carving to convey an idea.

Grade Level: 9 - 12

Time Needed: Five Class sessions

Objectives:

1. Students will note that artists sometimes use commemorative works of art to express current ideas and make enduring statements.
2. Students will identify and discuss messages artists attempt to communicate through form and technique.
3. Students will create their own carvings to express and communicate calls for peaceful resolutions.

Materials:

Bars of soap or steatite (soap-stone), carving tools, or popsicle sticks, clay (to model idea for final carving)

Resources:

Central American Pieta, 1985, Dan Kurland

Limestone, 20" x 16" x 9.5"

Pieta, Michelangelo. 1498-1500.

Marble, 5' x 81/2' (1.5 x 2.6 m), St. Peter's Vatican, Rome, Italy

Worksheets – "Written Critique of A Work of Art" and "Soap Sculpture Ideas"

Video Clip on Michelangelo <https://www.bing.com/videos/search?q=pieta+michelangelo&&view=detail&mid=E3CD1CD7173AF572CE36E3CD1CD7173AF572CE36&FORM=VRDGAR>

Activity Procedures:

1. (Day 1) As a warm-up activity, students will write their interpretations of the cliché "A picture is worth a thousand words."

Students will be led in a critique of *Central American Pieta* by Dan Kurland. They will start with the image before them and will say one or two words that immediately come to mind. They will describe, analyze, interpret and evaluate the image. During the discussion of interpretations, students will be told that the artist, Dan Kurland, did this work of art in response to the civil strife in Nicaragua and El Salvador. This conflict lasted for more than 12 years.



Omran Daqneesh, a little boy in Aleppo, Syria



Michelangelo Buonarroti, *Pieta*, Marble, 68.5" x 76.8"

Approximately 75,000 people were killed, including civilians and children. Students will discuss thoughts on the message the artist may have intended to convey. What effect can this art have on an effort towards peaceful resolutions? Each student will fill out a "Critique of a Work of Art" worksheet (developed by Donald Sheppard based on Tom Anderson's Four Steps to Critique a Work of Art).

Central American Pieta, 1985

Donald Sheppard, Montford Middle School

2. **(Day 2)** As a warm-up activity, students will compare and contrast *Central American Pieta* with Michelangelo's *Pieta*. After discussing the warm-up, students will learn that Michelangelo carved the *Pieta* from a single block of marble when he was only 23 years old. During the High Renaissance period in Rome and Venice, leaders in the church commissioned artists like Michelangelo to convey biblical messages. Unlike the period before the Renaissance, during this period artists were beginning to be regarded as geniuses and deep thinkers who could effectively communicate ideas rather than being regarded as simple craftspeople. Students may watch a video clip of Michelangelo's work. Students will be told that a videographer from Aleppo, Syria captured and posted the image of a little boy in Aleppo, Omran Daqneesh who was caught in the conflict in that country, which emotionally affected observers globally. Students will be asked to tell common emotions they see in Kurland and Michelangelo's sculptures. (To the students: What current conflicts may you, as an artist, address?" The students will be given the following direction: Sketch out an idea of the way you may capture the significance of a conflict and suggest a call for peaceful resolutions).

3. **(Day 3)** Students will do a warmup activity in which they will do two idea sketches for a soap sculpture (see worksheet). The teacher will discuss typical carving versus sculpting. Carving, with the exception of the Italian carvings like those of Michelangelo, lends itself to more general and abstract forms rather than highly detailed and realistic results. The teacher will also discuss the issue of "forgivable" media (clay, wax, plaster, etc.). Most sculptures (like portrait busts) are done in a forgivable medium before being transferred to stone. Each student will finalize an idea and do a clay (a forgivable medium) model of an idea. The model should be about the size and at least the same proportions of the bar of soap used in the carving. The model and finished carving should lean toward abstraction rather than detail and realism.

4. **(Day 4 and 5)** Students will do their soap carvings from their modeled ideas. Note students should carve carefully and realize that carving is a process of subtraction of material. As an extension, students may try other material such as soft wood or steatite (soap-stone).

Evaluation: Formative assessment will be used throughout this lesson to monitor student progress and understanding. If students demonstrate difficulty with the lesson, adjustments will be made to make the lesson more comprehensible. Quality of discussion and overall effort displayed in addition to the detail and ideas of the final sculpture and written explanation will influence summative assessment.



Dan Kurland, *Separation Anxiety*, carrara marble



Dan Kurland, *Daydreamer 2 (Jack Benny)*, marble, 12 inches high

Central American Pieta, 1985

Donald Sheppard, Montford Middle School

Name _____ Date _____ Period _____

A WRITTEN CRITIQUE OF A WORK OF ART

Write four brief paragraphs to complete a critique for a work of art.

Name of art/artist _____

DESCRIPTION (Describe the subject matter of the artwork, or if there isn't a subject, describe the design elements like color, line, texture, shape, value and space.)

ANALYSIS (Look at the composition of the artwork and list ways that design elements and principles are organized. Principles of design include balance, contrast, emphasis, movement, pattern, rhythm, repetition, variety, scale/proportion, and unity.)

INTERPRETATION (List any ideas, moods, or feelings you get from looking at the work of art.)

EVALUATION (Make a decision about the work of art: is it good or not? Support your opinion with your statements from the other three steps.)

Central American Pieta, 1985

Donald Sheppard, Montford Middle School

Name _____ Date _____ Period _____

Soap Sculpture Ideas

Directions: Draw two ideas for your soap sculpture.

Idea One

Front View

Side View

Idea Two

Front View

Side View

Name _____ Date _____ Period _____

Soap Sculpture Ideas

Directions: Draw two ideas for your soap sculpture.

Idea One

Front View

Side View

Idea Two

Front View

Side View

Waging Peace: Luisa Padro

Michele Davidson, Bond Elementary School



Luisa Padro, *Wun Love*, mixed media on gallery wrapped canvas, 12" x 36" x 2"

Biography of the Artist:

Luisa "Lulu" Padro loved and created art from the time she was a girl. But she hesitated to study art when she went to college, instead earning a Bachelor of Arts in Mass Communication. Finally, after working in her field for a number of years she decided to try to enter a Studio Art Program to earn a Masters degree. She was rejected. She decided not to be discouraged. She forged ahead. Now she is a self-taught artist represented by Art Fusion Galleries in Miami, several magazines have featured her work, and she has been interviewed on the radio. She believes art affects viewers and wants to send them – through colors and the theme of accepting differences – ideas and feelings of happiness, love, and peace.

Source: http://www.artystalulu.com/About.html#anchor_123

Next Generation Sunshine State Standards:

Big Idea: Critical Thinking & Reflection

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.4.C.1.1--Integrate ideas during the art-making process to convey meaning in personal works of art.

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.4.C.2.1--Revise artworks to meet established criteria.

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.5.C.1.3--Examine and discuss exemplary works of art to distinguish which qualities may be used to evaluate personal works.

Waging Peace: Luisa Padro

Michele Davidson, Bond Elementary School

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.5.C.2.1--Revise artwork as a necessary part of the creative process to achieve an artistic goal.

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.5.C.3.2--Use art-criticism processes to form a hypothesis about an artist's or designer's intent when creating artworks and/or utilitarian objects.

Big Idea: Skills, Techniques, & Processes

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.4.S.1.3--Create artworks that integrate ideas from culture or history.

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.5.S.1.3--Create artworks to depict personal, cultural, and/or historical themes.

Session Activity:

In this *Waging Peace* related unit incorporating the idea of social justice, students will be inspired by Luisa Padro's work titled *Wun Love*. Students will create their own paintings utilizing the texture and cartoon line style of Padro focusing on her themes of diversity, acceptance, self-empowerment, love, and peace.

Grade Level: 4th – 5th grade

Time Needed: 40 min.

Goals:

*Students will explore the concept of waging peace.

*Students will use selected media, processes, and principles of art and design when creating their own artwork.

Objectives:

Students will--

*View and discuss the work of artist Luisa Padro.

*Each choose a word that represents peace.

*Create their own paintings that incorporate positive images and their own peaceful words.

Materials:

Pencils, erasers, sketch paper, 9"x12" painting surface, acrylic or tempera paints, paintbrushes, paint markers.

Technology: Computer or iPad with Projector and audio system

Resources: Luisa Padro's website—www.artystalulu.com, Luisa Padro's artwork titled: *Wun Love*

Waging Peace: Luisa Padro

Michele Davidson, Bond Elementary School

Activity Procedures:

Day 1-2 Introduce information about artist Luisa Padro and her work. View and discuss *Wun Love* with students. Ask students what they see in the painting—this can be images, colors, lines, words. Discuss any messages the students perceive. Padro uses happy images and in particular mentions peace, love, and self-empowerment. Her painting entitled *Wun Love* showcases diversity and acceptance in her characters. The word “love” is hidden in plain sight in this painting. Compare and contrast briefly with work by artists Romero Britto and Banksy. Romero Britto has work that is similarly brightly colored, cartoon like, and features images of happiness. Banksy is an anonymous street artist in the UK who uses painted images and graffiti to express his views. Students will sketch drawings that include peaceful, loving, or otherwise happy interactions using people and/or animals. They will each incorporate one descriptive word in similar fashion to Padro’s “love” in *Wun Love*. Teacher guidance and demonstration will assist in finalizing the drawings.

Day 3-4 Briefly review and give feedback on each student’s sketch. Transfer completed sketches onto painting surfaces. Discuss use of color in Padro’s work. People in her paintings are not necessarily painted realistic colors. In *Wun Love* the people are all painted orange as a unifying factor. Students will consider their color choices. Following the teacher’s painting demonstration students will begin painting. The teacher will circulate to assist as needed. After the paintings are dry, paint markers or permanent makers may be used to add small details such as eyelashes.

Evaluation:

Rubric:

- 4---All objectives are met and the work is beyond the criteria.
- 3—All objectives are met and the work meets the criteria.
- 2—Some objectives have been met and the work is incomplete.
- 1—Many objectives are not met and the work is incomplete.

All People Have a Place on Earth

Yi Zhu & Noel Mendoza

Biography of the Artist:

Judy Lipman Shechter grew up in Chicago. When she was eight years old, she attended weekly classes at the Art Institute and ran to the Thorne Miniature Rooms within the Institute at every opportunity. She was a fine arts major at the University of Illinois, Chicago, then moved to New York for her master's degree at Pratt Institute. She was introduced to Joseph Cornell's *Boxes* at a collector's house which prompted her to do small assemblages. In graduate school she began to create silhouettes of women on divided color fields. She saw these as compositionally analytical and a commentary on women's lives. Her interest in interior and architectural design led her to the silhouettes, but she found the parameters for these works too limiting. She began cutting into canvas, pulling parts toward her, adding small paintings into the openings, and shaping her canvases as she was painting them. She built reliefs with stained raw canvas, situating them in, on, and around shaped canvases. This began her interest in installation. Her installations, assemblages and *Boxes* are commentaries on death, war, women's issues, the environment, religion and politics.

– Judy Lipman Shechter



Judy Lipman Shechter, *Boots On The Ground*, mixed media: bronze, copper, plaster, soil, 108" x 108" x 7"

Next Generation Sunshine State Standards:

Big Idea: Critical thinking and reflection

Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills is central to artistic growth.

Benchmark: VA.68.C.2.3 Examine artworks to form ideas and criteria by which to judge/assess and inspire personal works and artistic growth.

Enduring Idea: Waging peace.

Essential Question: How does equality elicit peace?

Session Activity: In class, the teacher will show the image of the artwork *Boots On The Ground*. The students will look at the artwork for several minutes and describe all its parts. The teacher will emphasize the features and the differences of the shoes in the picture and guide the students to discuss the work's relationships to peace. After this group analysis, the students will write to the artist with their interpretations. During these analyses of the artwork, the teacher will guide the students to the ultimate theme: all people have a place on Earth and deserve our respect. The teacher will then ask the students to each bring a pair of old shoes to class. Emails will be sent to the students' parents asking them to provide pairs of old shoes worn by members of their families. During the next class the teacher will ask students to paint and decorate the old shoes they bring with the idea of making the shoes symbolic of people they know or know about. The painted shoes will be arranged within a class installation to reflect the theme relayed by Shechter's piece.

All People Have a Place on Earth

Yi Zhu and Noel Mendoza

Grade Level: 5th grade

Time Needed: several class sessions

Objectives:

1. Students will analyse and interpret the artwork, *Boots on the Ground*, by Judy Lipman Shechter.
2. Students will understand the theme of the work, that all people have a place on Earth and deserve our respect.
3. Students will create their own collaborative work based on the artist's work.

Materials: Old shoes, paint, jewelry, fabric, *Boots On The Ground* by Judy Lipman Shechter, worksheet

Activity Procedures:

Preparatory Session:

1. The teacher will bring old shoes collected from Goodwill to class.
2. As the teacher shows the shoes, he/she will ask the students to describe the people and lives lived in these shoes.
3. The teacher will introduce the idea that shoes can be used as symbols.

Sessions with *Boots On The Ground* by Judy Lipman Shechter:

1. The teacher will show the students pictures of *Boots On the Ground*.
2. Students will be divided into four groups and participate in group discussions. They will discuss questions about subject matter, mood, medium, color, and composition of the work.
3. Students will be guided by the following questions:
 - a. "What do you see in the picture?" (example of potential response: a lot of shoes lined up in a square formation)
 - b. "Why are these boots in lines in equal-sized rows?" (order and cooperation in civilization)
 - c. "What is underneath the boots? (dirt, earth)
 - d. "Why are some not represented by shoes, but only by feet?" (lack of money or resources, choice)
 - e. "Why are some of them upside down?" (hardship)
 - f. "Why are some of them smaller?" (children, diversity of people)
 - g. What is the reason the artist used earth-like colors (all people are part of the earth)
 - h. "In what ways does this represent equality?" (different genders, ages, physicalities, and jobs represented; each seems to occupy the same amount of space)
4. After the students have been guided through the questions above, the teacher should summarize and lead the class discussion emphasizing the subject of waging peace. The following are example summaries:
 - a. "The different shapes and sizes of the boots each indicate the representation of gender, age, physicalities, and job."
 - b. "The upside down boots may represent hardship, which hints at showing respect to people in all walks of life."
 - c. "The boots are in lines indicating an organized and cooperating peaceful world."
 - d. "The whole 48 pairs of shoes showcase people of different genders, ages, physicalities, jobs, and appearances standing on the same ground."
5. The teacher will also guide the students in the writing of emails to the artist with their interpretations of her work. The artist has given permission to receive students' emails. The artist will respond with her reflection on their interpretations. This may be used to adjust students' views of the piece.

All People Have a Place on Earth

Yi Zhu and Noel Mendoza

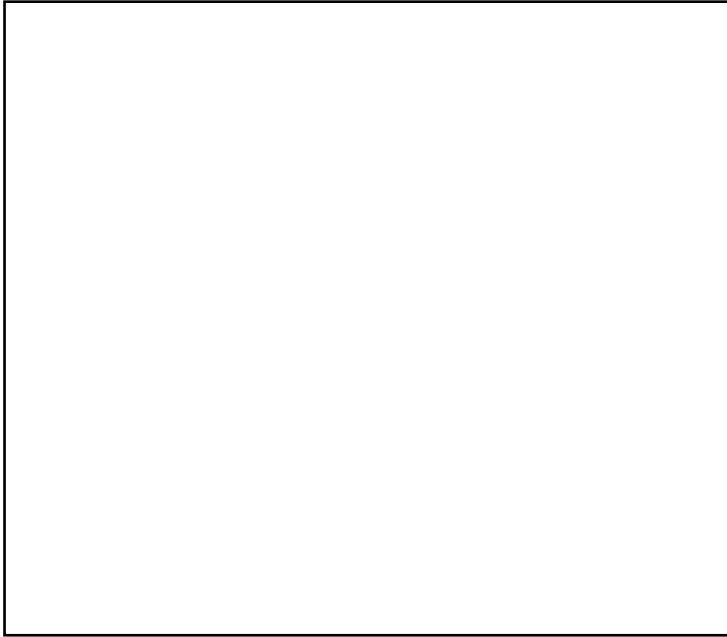
6. The teacher will summarize the overarching theme of the work. For example: all people of different genders, ages, and physical appearances have a place on Earth and deserve our respect; showing respect to people of different genders, jobs, ages, and appearances creates a peaceful world; we can wage peace through showing respect to people from all walks of life and people of different genders, ages and physicalities.
7. For the next session the teacher will ask each of the students to bring an old pair of shoes worn by someone in his/her family. Prior to this class, the teacher will send emails to parents requesting old pairs of shoes. Parents will be notified the shoes will be painted and not returned.
8. Shoes will be gathered in the classroom and each student will select one pair to paint.
9. The students will determine the reasons for picking the shoes as well as determine whether the selected shoes represent someone they know or know about. Ask each student to verbalize these reasons in preparation for answering the questions of the attached worksheet.
10. The students will paint their shoes and decorate them with beads or other materials.
11. The students will put the decorated shoes in a formation like *Boots On The Ground* by Judy Lipman Shechter or a different formation (e.g., round). Potential formations will be discussed. If the students choose a different formation other than in rows in a square, they should determine the reason or reasons they chose that formation.
12. The students will bring shoes to a space covered with soil as a base and arrange the shoes in the chosen formation.
13. Each student will complete a worksheet to explain the symbolism in his/her painted shoes, and the way the collective work reflects waging peace.
14. All local schools who complete the activity will pick several pairs to add to a community shoe installation to display in a public space.

Evaluation: Formative Assessment will be used throughout this lesson to track student's progress and understanding of the material. If students demonstrate difficulty with the lesson, adjustments will be made to make the lesson more comprehensible. Overall effort displayed, quality of discussion, and email sent to the artist in addition to the end result of the painted shoes will all influence the summative assessment.

All People Have a Place on Earth

Yi Zhu and Noel Mendoza

Sketch the shape of a proposed formation for the shoes in the class installation:



Describe the person represented by the shoes you painted, the person could be someone you know/know about, or someone you imagine. Describe each of the following in the life of this person:

Job: _____

Appearance: _____

Personality: _____

A Brief Biography of the Person: _____

In what ways does the community shoe installation symbolize waging peace?

Ten Heroes Collage Project

Julia Kershaw and Maddy Bryant

Biography of the Artist:

Linda Stein is a New York born artist and activist. Stein holds an MFA from Pratt Institute. Stein works mainly with sculpture and has created several outdoor works. Her works, such as *Ten Heroes and Wonder Woman's Mobility*, deal with themes of gender equality, protection, and history. She is also the founder and creator of Have Art: Will Travel! (HAWT), a non-profit arts organization that presents lectures, live performances, and exhibits dealing with modern societal issues, such as feminism. Linda Stein is currently represented by the Florenhaft Gallery in New York City and continues to work in her Manhattan studio.

Next Generation Sunshine State Standards:

Big Idea: Critical thinking and reflection

Enduring Understanding 3: The process of critiquing works of art lead to development of critical-thinking skills transferable to other contexts (VA.912.C.3)

Benchmark: VA.912.C.3.3 Examine relationships among social, historical, literary, and/or other references to explain how they are assimilated into artworks.

Enduring Idea: Waging Peace!

Essential Questions: How do communities create symbols of peace through the actions of others? How can specific people represent ideals of peace?

Grade Level: 9-12 (though this lesson plan can be adapted/adjusted to other grade levels)

Time Needed: 4 Class Sessions

Session Activity: Each student will be assigned one of the women represented in Linda Stein's *Ten Heroes*. The student will research the personal background and historical context of the figure in order to learn how/why she represents peace. After completing their research students will give short five-minute presentations on assigned figures, their legacies, and the reasons they think Stein included these figures in her collage. Each student will then choose his/her own personal hero. Each student will craft a collage using a diversity of materials to reflect the idea that heroes are also diverse. These materials can include photographs, drawings, paint, glitter, sticks, etc. After completing these small personal collages, all works will be placed together to create one large symbol of peace. Students will be asked to write brief reflective paragraphs on the way the group process and work advocates peace.



Linda Stein with her piece, *Ten Heroes*. 2015.



Linda Stein, *Ten Heroes*. leather, archival pigment on canvas, metal, zippers; 56" x 62" x 2"

Ten Heroes Collage Project

Julia Kershaw and Maddy Bryant

Objectives:

1. Students will examine the work of Linda Stein to further understand the meaning of peace through the representation of ten women from the Holocaust era.
2. Students will investigate the actions of others in order to learn ways to create peace in their own lives.
3. Students will develop their research skills by using inquiry based questioning to symbolically connect female figures to the concept of peace.

Materials: Assorted collage materials (photographs, colored paper, glitter, glue, found objects, etc.), scissors, 8.5" x 11 sheets of paper, computer, markers,

Linda Stein Encounters: Suggestion for using Linda Stein's artwork in the classroom: <http://h2f2encounters.cyberhouse.emitto.net/h2f2-civic-art-education/>

Activity Procedures:

1. Introduce Linda Stein's piece titled *Ten Heroes*. Give a brief explanation of the premise of the work introducing the names of the ten women featured. Ask students to tell anything they might see or know about the work and also pose questions. Write down the questions.
2. Assign or have each student pick one of the ten heroes found in Linda Stein's *Ten Heroes* collage (Nancy Wake, Nadezhda Popova, Ruth Gruber, Hannah Senesh, Anne Frank, Hadassah Bimko Rosen-saft, Zivia Lubetkin, Noor Inayat Khan, Vitka Kempler, Gertrude Luckner).
3. Have each student conduct research on his/her assigned figure, gathering information on things such as personal background, accomplishments, awards, and legacy. Tell students to answer any questions previously posed related to the heroes they've chosen.
4. Each student will give a short presentation (about five minutes) on his/her assigned figure, including a picture of this woman and the way her legacy relates to promoting peace. The student must also address reasons she/he feels Stein included this figure in her collage.
5. Have each student choose a woman hero from his/her own life that represents ideals of peace.
6. Using the chosen hero, each student will make a collage drawing ideas from Linda Stein's work.
7. After completing the collage, each student will present the collage to the class and explain the identity of the person and reasons for the choice.
8. The instructor will compile the collages into one large-scale work that illustrates peace. Facilitated by the teacher, students will determine a collaborative method for naming the group work. After the work is named, students will write a reflection on the process, answering the following questions:
 - In what way does the group work advocate peace visually?
 - In what way does the work advocate peace through its meaning?
 - In what way did the process of making and naming the work advocate peace?

Evaluation:

1. Were students able to understand the ways these women embodied peace?
2. Were the students able to draw connections between the society in which they currently live with the society in which these historical figures lived?
3. Were students able to draw inspiration from Stein's work?
4. Were students able to symbolize and understand ideas of peace through the production of the group collage?

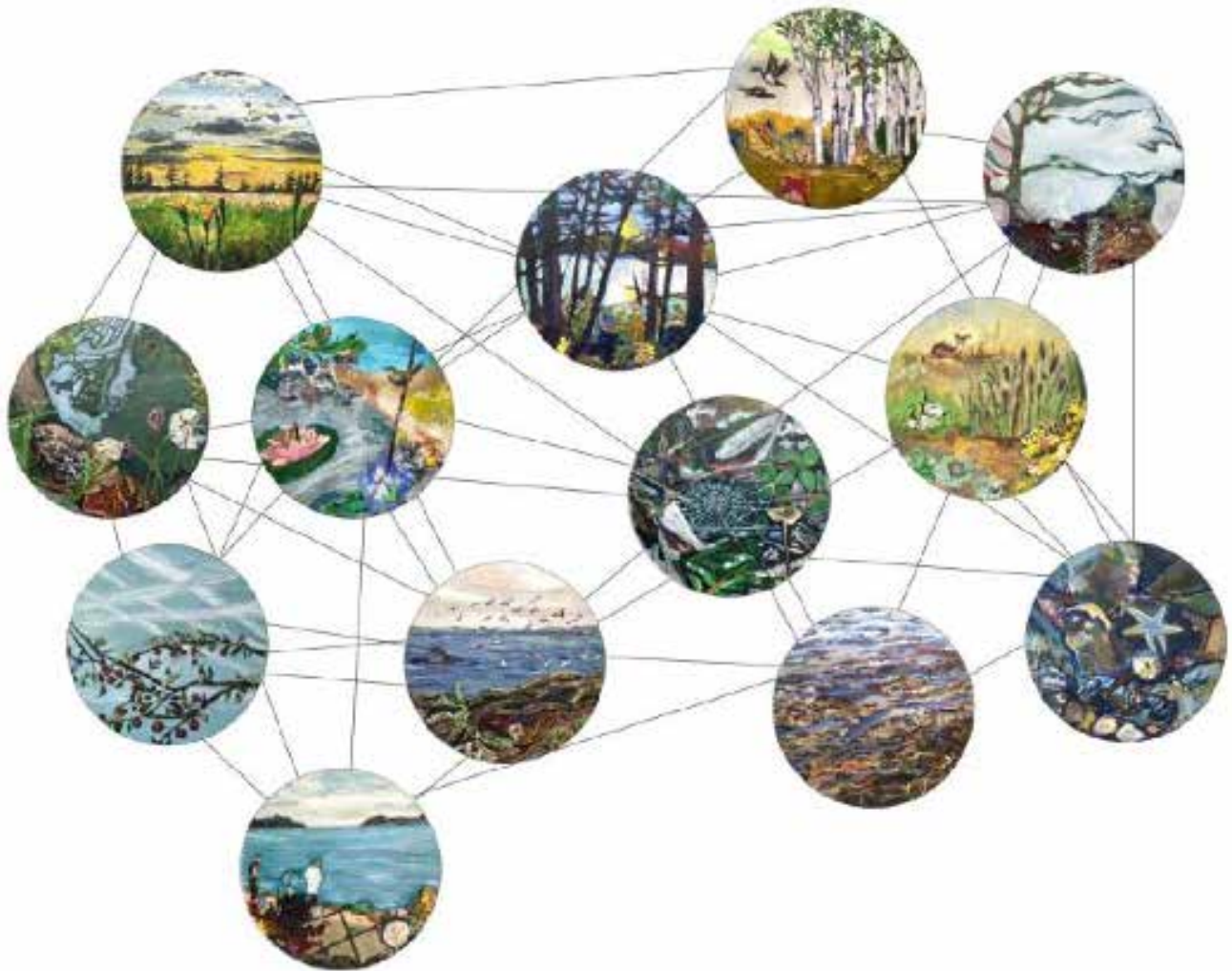
Waging Peace with Nature

Abigail Mann and Anna Freeman

Biography of the Artist:

Richelle Gribble creates mixed media paintings and drawings, prints, videos, puzzles and sculptures. Her art-work is inspired by concepts of virality, ecology, networks, group dynamics, and social trends that connect us all. In 2013, she earned a BFA in Studio Arts from the Roski School of Art and Design with dual minors in Social Entrepreneurship and Marketing at the University of Southern California. She was the winner of the 2016 Grand Prize Award for solo exhibition and representation at Jonathan Ferrara Gallery in New Orleans. Her works have been exhibited on an LED screen in Times Square, as well as a host of other spaces and galleries. “I explore life at all levels of living systems – organisms, social systems, and ecosystems – to examine and promote our interdependence. At each scale, under close scrutiny, nodes of a network reveal themselves as smaller networks. By visually revealing structural patterns and characteristics between cross-disciplinary networks, the distinctions between our social, biological, and technological networks blur into one integrated system, our connected Earth. My work has evolved from making comparisons between networks (i.e. molecular systems, social networks, neural pathways, freeways systems, etc.) into a deep analysis of an important question: how does connectivity, for better or for worse, influence our lives and our future?”

<http://richelle-gribble.com/about/bio/>



Richelle Gribble, *Ecosystems*, acrylic, oil pastel on canvas with string, 13, 12" x 12" pieces

Waging Peace with Nature

Abigail Mann and Anna Freeman

Next Generation Sunshine State Standards:

Big Idea: Innovation, Technology, and the Future

Enduring Understanding: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.

Benchmarks:

VA.5.F.3.1 Create artwork to promote public awareness of community and/or global concerns.

VA.5.F.3.2 Create artwork that shows procedural and analytical thinking to communicate ideas.

Session Activity:

In this activity students will be inspired by Richelle Gribble's *Ecosystems*, a mixed media work that explores ecology and networks. Students will recreate their unique moments with nature on circular templates and communicate these drawings to the class. The circular drawings will be organized in a design that relates to nature (see "Network Templates" below for examples). The final product can be displayed on a bulletin board. The arrangement of the final product can be completed in groups or by the class.

Grade Level: 4th or 5th

Time Needed: several sessions

Objective: Students will relate nature and its eco-systems to the concept(s) of *Waging Peace*.

Materials:

- Images: *Ecosystems* by Richelle Gribble
- Pencils crayons or markers
- Scissors
- Paper
- Circle templates

Procedures:

Section 1: Art Making

- Brainstorm ideas around the theme *Waging Peace*, and the way the environment is related to this concept.
- Encourage students to discuss the places where they felt most affected by nature or made an impact on the environment. Ask students about their own daily involvement with nature.
- Have the students trace large circle shapes on their papers or have prepared cut out circle templates ready for the activity.
- Have students draw their experiences, using colored pencils or markers, on the circle templates.

Section 2: Art Discussion

- Finished drawings can be placed on desks. Student can then walk around and observe the finished circles.
- Students will then discuss their drawings in groups or individually present their drawings to the class.
- Working together as a class or in two groups, students will position their circles on a template (see "Network Templates" section below for examples), selected through discussion of the symbolism of the network organization in the template. Two designs can be created depending on the class size. The "Network Templates" can also be created by students in a separate activity in which each group produces different templates.
- The chosen template can be arranged on the floor then displayed on a bulletin board.

Evaluation: Student's level of participation. Rubric for Participation:

Level 4 – Student is fully engaged, contributes insightful ideas.

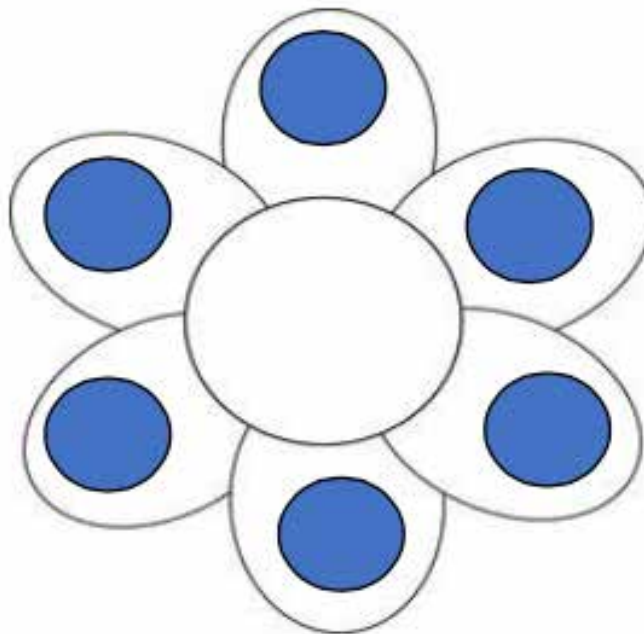
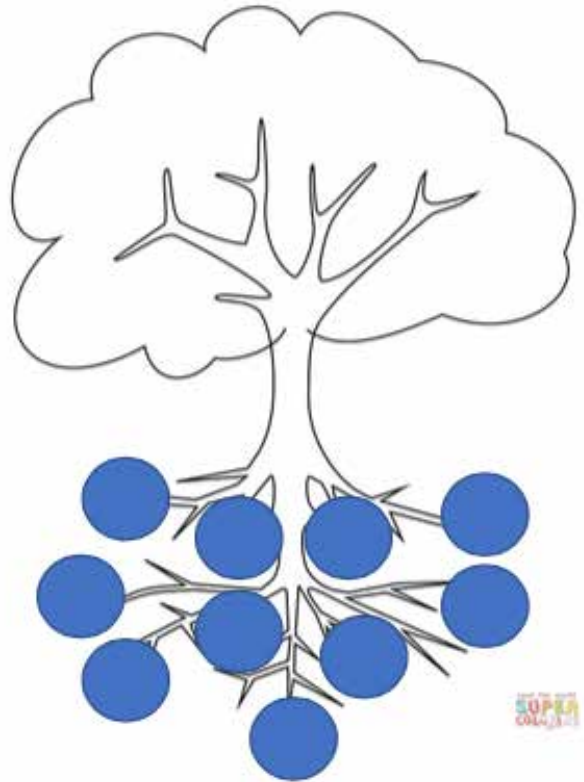
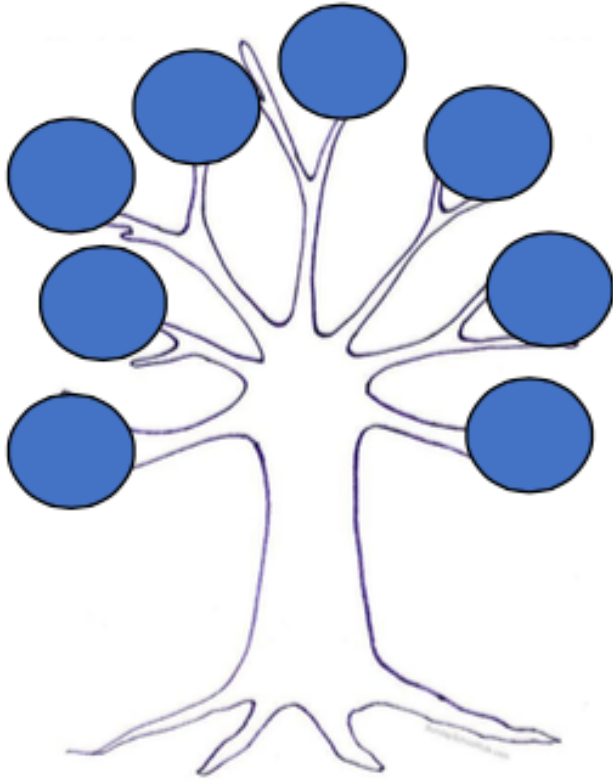
Level 3 – Student is engaged throughout the whole class.

Level 2 – Student is engaged at a minimal level.

Waging Peace with Nature

Abigail Mann and Anna Freeman

Three Network Templates:



The Face of Freedom

Cam Ducilon and Sarah Painter



Marcia Haffmans, *Question Every Wall*, ink/thread on vellum, (handwritten and handstitched), 108" x 30" x 5"

Next Generation Sunshine State Standard:

Big Idea: VA.68.O Organizational Structure

Enduring Understanding 3: VA.68.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

Benchmark: VA.68.O.3.1 Select and use the structural elements of art and organizational principles of design to document images in various formats for public audiences.

Enduring Idea: *Waging Peace!*

Essential Questions: How does informing ourselves about wrongful convictions and imprisonments help us to wage peace?

Biography of the Artist:

Marcia Haffmans is a Minneapolis-based visual artist whose 3-D conceptual artwork incorporates handwritings recounting oppression with varying degrees of legibility of the actual script. Haffmans is an immigrant from the Netherlands where she worked as a public defender in The Hague. She has continued her outreach for people in Minneapolis as an attorney and otherwise through volunteer work with blind, immigrant, homeless, low-income and other marginalized individuals in addition to creating visual art. Her work has been shown at galleries and art centers in the United States, Netherlands, and Italy. In 2016, Haffmans received a Jerome Foundation Fellowship through The Textile Center in Minneapolis to develop work regarding the history component of what she refers to as *Script under Suppression*. This body of work incorporates fragments of World War II diary handwritings as well as addresses complexities such as excessive police force and our Guantánamo heritage. In 2017, Haffmans received an Artist Initiative Grant from the Minnesota State Arts Board for her project *Script from Within* to raise awareness of female mass incarceration and related issues.

Source: <http://www.haffmansart.com/about.html>



Detail: Marcia Haffmans, *Question Every Wall*, ink/thread on vellum, (handwritten and handstitched), 108" x 30" x 5"

The Face of Freedom

Cam Ducilon and Sarah Painter

Session Activity: During these sessions students will create a collaborative work called *The Face of Freedom*. Based on *Question Every Wall* by Marcia Haffmans, students will write responses to information learned about wrongful convictions by/in the United States. Prior to the activity students will be presented with a PowerPoint about:

1. Wrongful convictions,
2. Information about the *Guantanamo Diary*,
3. Marcia Haffman's work,
4. A presentation of Taryn Simon's photography series *The Innocents*.

Students will then have time to reflect and think about their responses on ways they are able to wage peace against wrongful convictions and imprisonments. Each student will have the option to either choose a quote from the presented information or write their own responses on a face puzzle piece that will be included on the *Face of Freedom*. Students will then discuss the reasons for their responses or the quotes they chose.

Grade Level: 12 (after teacher review, may be suitable for other high school grade levels)

Time Needed: Several Sessions

Objectives:

1. Students will be introduced to:
 - a. *Question Every Wall* by Marcia Haffmans
 - b. The *Guantanamo Diary*,
 - c. Wrongful convictions/imprisonments in the U.S.,
 - d. *The Innocents* by Taryn Simon.
2. Students will reflect on past events in which wrongful imprisonments took place and ways in which current movements work to eradicate such events and forge a pathway to gain peace.
3. Students will share their thoughts/reflections.
4. Students will write quotes or statements in response to the essential question and/or information presented.
5. Students will collaborate to complete the *Face of Freedom* with their quotes/responses.

Materials:

paper, writing utensils, the *Face of Freedom* frame, puzzle pieces (to add onto the *Face of Freedom* frame), glue, colored pencils, PowerPoint presentation described in the Session Activity.

Resources:

1. <https://www.theguardian.com/world/guantanamo-diary>
2. <http://tarynsimon.com/works/innocents/#1>
3. <https://www.innocenceproject.org>

Activity Procedures:

1. Students will be shown a PowerPoint covering the following information:
 - a. Information on wrongful convictions in/by the United States.
 - b. Information on the *Guantanamo Diary*.
 - c. Artworks *Question Every Wall* and *O2* by Marcia Haffmans, with accompanying background information to explain her artist's statement.
 - d. *The Innocents* photography series by Taryn Simon, with artist's statement.

The Face of Freedom

Cam Ducilon and Sarah Painter

The Face of Freedom



2. A class discussion will follow this presentation, to talk about the way waging peace is demonstrated in the art examples and to ask students their thoughts on wrongful convictions and what they could potentially do to help wage peace against this issue.

3. See *Face of Freedom* frame to the left. Blow up image and trace. Cut out pieces. Determine which shaded areas need to be retained to keep the sense of a face.

4. Students will each be given a piece of the *Face of Freedom* puzzle. Students will build compositions on their puzzle pieces using either quotes from the presentations, or with their own responses.

5. Individual puzzle pieces will be placed within the *Face of Freedom* frame to create the final collaborative art piece.

6. Each student will verbally explain to the class his/her reasons for his/her puzzle piece composition.

Evaluation:

1. Were students able to understand the reason for the *Face of Freedom* activity?

2. Were students able to understand different ways peace has been waged against wrongful convictions?

3. Were students able to conceptualize personal ways to wage peace against wrongful convictions?

4. Were students able to explain their reasoning behind their responses or thoughts on wrongful convictions?

5. Did each student add a puzzle piece to the *Face of Freedom* frame?

The Face of Freedom

Cam Ducilon and Sarah Painter

The Face of Freedom Powerpoint

Artist Biography: Marcia Haffmans



Born and raised in the Netherlands, Marcia Haffmans immigrated to the USA over two decades ago. Her work has been shown at galleries and art centers in the United States, Netherlands, and Italy. Haffmans' art has explored the versatility of lines, evolving into imageries of etched, illegible script on canvas. A number of her works are based on handwriting and deal with oppression and, in part, wrongful convictions. Her current work consists of conceptual script-based explorations through 3-D installations.

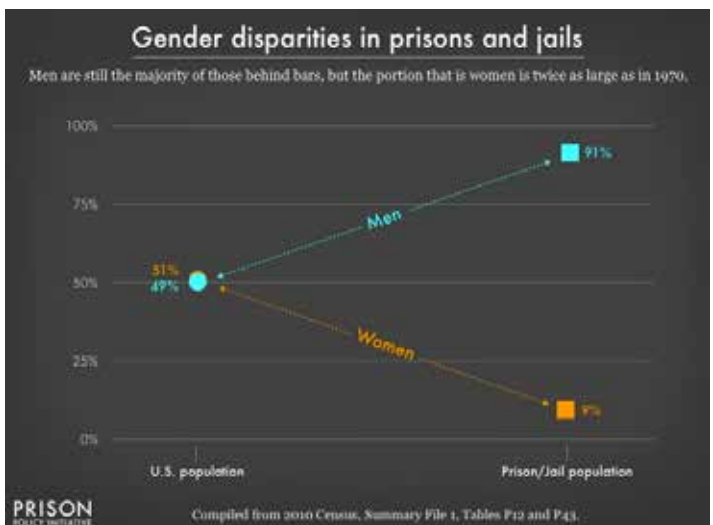
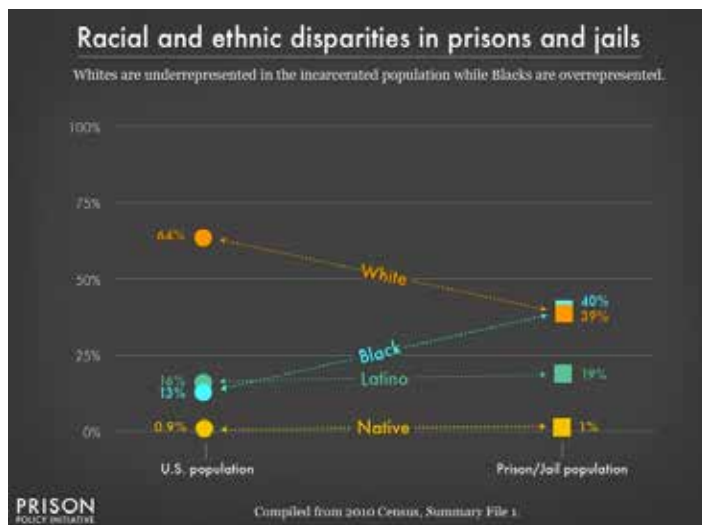
<http://www.haffmansart.com/about.html>

Do you believe that race and gender
play a part in wrongful convictions
and imprisonments?

The Face of Freedom

Cam Ducilon and Sarah Painter

There are **2.2 million people in jail or prison in the United States**, making us the leading nation for incarcerations. It is estimated that 2-5% of these people were wrongfully convicted. This means there are likely over **70,000 innocent** imprisoned people.



The Face of Freedom

Cam Ducilon and Sarah Painter

Guantanamo Diary

Mohamedou Ould Slahi is the author of *Guantanamo Diary*. He was arrested in Mauritania in 2001 on suspicion of having ties with Al Qaeda and the 9/11 attack, as well as involvement with the Millennium Plot, a foiled attack on the Los Angeles International Airport. He was sent to Guantanamo, Cuba and was held at an American prison for 12 years. Throughout his interrogations at the prison, Slahi denied being involved in the 9/11 attack and having ties with Al Qaeda in 2001. During his interrogation periods, Slahi wrote accounts of what he experienced in a diary, which was then published in January 2015. Slahi was released in October 2016.

Quote from Guantanamo's former chief prosecutor Morris Davis from a 2013 interview with *State* (daily magazine on the web):

"In early 2007, we had a big meeting with the CIA, the FBI, the Department of Defense and the Department of Justice, and we got a briefing from the investigators who worked on the Slahi case, and their conclusion was there's a lot of smoke and no fire."

In August 2003-2004, then Secretary of Defense Donald Rumsfeld approved Slahi's special "interrogation program," which included sexual abuse, sleep deprivation, extreme cold, a simulated kidnapping, a simulated execution on a boat and the threat that his mother would also be arrested and brought to Guantanamo.

Quote from Mohamedou Ould Slahi

"I was deprived of my comfort items, except for a thin iso-mat and a very thin, small, worn-out blanket. I was deprived of my books, which I owned, I was deprived of my Koran, I was deprived of my soap. I was deprived of my toothpaste and of the roll of toilet paper I had. The cell -- better, the box -- was cooled down to the point that I was shaking most of the time. I was forbidden from seeing the light of the day; every once in a while they gave me a rec-time at night to keep me from seeing or interacting with any detainees. I was living literally in terror. For the next 70 days, I wouldn't know the sweetness of sleeping: interrogation 24 hours a day, three and sometimes four shifts a day. I rarely got a day off. I don't remember sleeping one night quietly. "If you start to cooperate you'll have some sleep and hot meals," _____ used to tell me repeatedly."

The Face of Freedom

O2

Created by Marcia Haffmans in 2016, the work is inspired by the handwritten diary of Guantanamo prisoner Mohamedou Ould Slahi – the handwriting references classified information and much more (stating 'I c...a...a...n't bre...---...the'). Mr. Slahi was cleared for release after 14 years of imprisonment without charges.



O2

Organza, acetate, ink, thread, metal nuts, wire, wood, mirrors, approx. 30" x 13" x 8".

The Face of Freedom

Cam Ducilon and Sarah Painter

The handwriting in the bubbles is readable in this work, although it requires some effort. The mirrors resemble the shape of the U.S. government's 2,500 black bar redactions censoring Mr. Slahi's handwriting (considered classified information).



Marcia Haffmans
Question Every Wall, 2016
ink/thread on vellum,
approx. 108" x 30" x 5".

The Face of Freedom

Cam Ducilon and Sarah Painter

Each vellum hand-stitched sculpture is unique and repeats the same handwritten question over and over, addressing the wall itself that it is fastened to. For example, the viewer sees the mirror image of the handwriting, “Wat betekent dit, nu of later, voor jou mij ons,” which translates from Dutch to, “What does this mean, now or later, to you, me, us.”

The Innocents

The Innocents is a photography series by Taryn Simon completed in 2002, to document the stories of individuals who served time in prison for violent crimes they did not commit. At issue is the question of photography's function as a credible eyewitness and arbiter of justice.

The Face of Freedom

Cam Ducilon and Sarah Painter

Simon photographed these men at sites that had particular significance to their illegitimate conviction: the scene of misidentification, the scene of arrest, the scene of the crime, or the scene of the alibi.



Frederick Daye

Alibi location, American Legion
Post 310

San Diego, California, where 13
witnesses placed Daye at the
time of the crime

Served 10 years of a life
sentence for rape, kidnapping
and vehicle theft

The Face of Freedom

Cam Ducilon and Sarah Painter

All of these locations hold contradictory meanings for the subjects. The scene of arrest marks the starting point of a reality based in fiction. The scene of the crime is at once arbitrary and crucial: this place, to which they have never been, changed their lives forever. In these photographs Simon confronts photography's ability to blur truth and fiction—an ambiguity that can have severe, even lethal consequences.



Calvin Washington

C&E Motel, Room No. 24,
Waco, Texas

Where an informant claimed to
have heard Washington
confess

Served 13 years of a life
sentence for murder

The Face of Freedom

Cam Ducilon and Sarah Painter

The primary cause of wrongful conviction is mistaken identification. A victim or eyewitness identifies a suspected perpetrator through law enforcement's use of photographs and lineups.

This procedure relies on the assumption of precise visual memory.



Larry Mayes

Scene of arrest, The Royal Inn,
Gary, Indiana

Police found Mayes hiding
beneath a mattress in this room

Served 18.5 years of an 80-year
sentence for rape, robbery and
unlawful deviant conduct

The Face of Freedom

Cam Ducilon and Sarah Painter

Through exposure to composite sketches, mugshots, Polaroids, and lineups, eyewitness memory can change. In the history of these cases, photography offered the criminal justice system a tool that transformed **innocent citizens into criminals.** Photographs assisted officers in obtaining eyewitness identifications and aided prosecutors in securing convictions.

"Injustice anywhere is a threat to justice everywhere."

-Martin Luther King, Jr.

The Face of Freedom

Cam Ducilon and Sarah Painter

References

provide direct content for most pages of this powerpoint.

<https://www.innocenceproject.org>

<http://tarynsimon.com/works/innocents/#1>

www.haffmansart.com

<http://www.sentencingproject.org>

http://www.law.umich.edu/special/exoneration/Documents/Race_and_Wrongful_Convictions.pdf

https://www.prisonpolicy.org/reports/pie2017.html?gclid=Cj0KEQjwv_fKBRCG8a3ao-OQuZ8BEiQAvpHp6G6-UiYYaTzJ3DEKibuJ9WeGZc9h1Fhwd8KeCuoJS9waApTn8P8HAQ

https://books.google.com/books/about/Guant%C3%A1namo_Diary.html?id=emwOBAAQBAJ&printsec=frontcover&source=kp_read_button#v=onepage&q&f=false

Waging Peace with a Rube Goldberg Machine

Eileen Lerner, Florida State University School

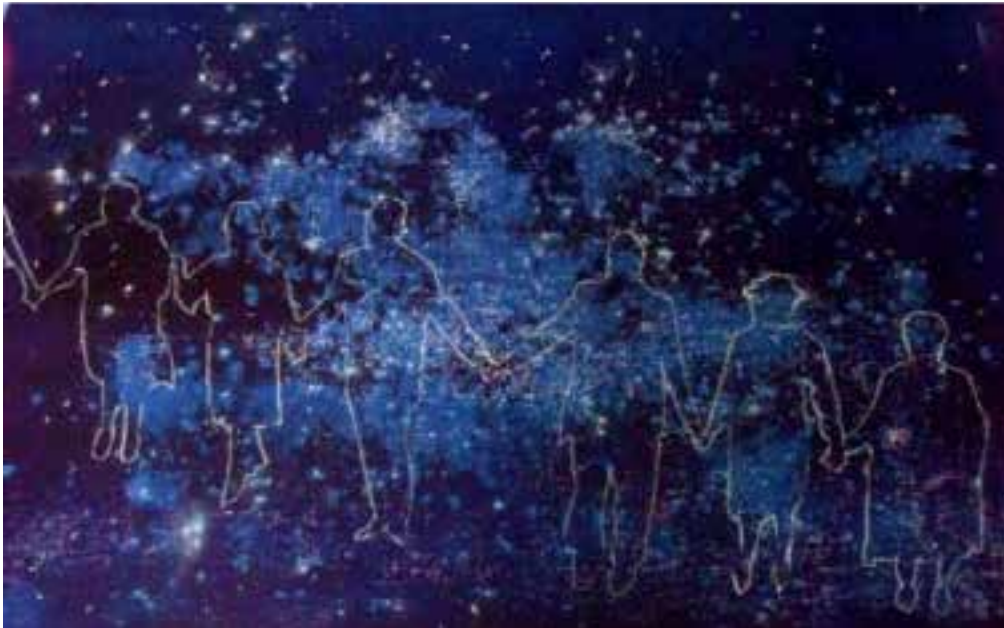
Biography of the Artist:

Dan Noyes grew up in Reno, NV during the 1970's. His childhood involved Boy Scouts, being an Altar Server at Church, hot wheels and after school art lessons with Kelsie Harder. His mother, Mary, organized art shows at the Public Library and Dan was exposed to the artwork of his aunts who were artists. Dan was raised Catholic and his religious views expanded when his Mom married John, a Presbyterian. His religious views continued to expand in college where he met Jews, Muslims, Buddhists and Hindus. He finds the art and scriptures of different faiths interesting and inspiring.

Dan Noyes received a BFA in 1981 from the University of New Mexico. Since then he has attended exhibits in the US, Europe, Mexico and Asia and has studied with teachers in printmaking, ceramics and religious studies. He has sought out art in exhibits, museums, galleries, temples, churches, mosques and synagogues in the US, Europe and Asia. He teaches Middle School Art at Menaul School. His work has been in exhibits in the US and Canada as well as in liturgical art shows. His public art commissions include the City of Albuquerque, Urban Forest, and Holy Ghost Parish (Albuquerque).

He works with printmaking and often combines different processes like monotype, etching and layers of ink to discover an image. He lives in Albuquerque with his wife Sandy and daughter Sonya.

— Dan Noyes



Dan Noyes, *Stars*, ink, sand, pastel on paper, 16" x 24"

Waging Peace with a Rube Goldberg Machine

Eileen Lerner, Florida State University School

Next Generation Sunshine State Standards:

Big Idea: VA.4.C: Critical Thinking and Reflection

Enduring Understanding 1:

VA.4.C.1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.4.C.1.1: Integrate ideas during the art-making process to convey meaning in personal works of art.

Gifted Frameworks:

G.K12.4: The student will be able to think creatively and critically to identify and solve real-world problems.

G.K12.5: The student will be able to assume leadership and participatory roles in group learning situations.

G.K12.7: The student will be able to develop and deliver a variety of authentic products/performances that demonstrate understanding in multiple fields/disciplines.

Production and Distribution of Writing:

LAFS.3.W.2.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (This a 3rd grade standard; adjust per student population.)

Enduring Idea: Waging peace!

Essential Question: What messages can be sent through art to wage peace?

Session Activity:

In this extended project students will look at a series of artworks with messages of peace and use these as inspiration for their own individual works with messages of peace. Students will also create two collaborative works – the first will be a design for a *Rube Goldberg Peace Art Machine* and the second will be a video of the *Peace Art Machine* at work. In the video students will appear to enter the *Machine*, but when they exit, the *Machine* will seemingly have helped them to produce an artwork with the message of peace.

Grade Level: K-5

Time Needed: a semester with one session each week

Objectives:

1. Students will be able to create individual artworks that clearly give a societal message that encourages peace.
2. Students will be able to work collaboratively to create group artworks that clearly give a societal message that encourages peace.
3. Students will create narrative blurbs explaining the influences of the exhibition artists' works.

Materials:

- Powerpoint of artworks from the *Waging Peace!* exhibition (contact Viki D. Thompson Wylder at vwylder@fsu.edu ; ppt will be sent via e-mail)
- Rube Goldberg powerpoint (see end of lesson plan)
- Various art materials: paper, cardboard, paint, markers, and other materials of choice
- Video equipment (or camera and computer for production of a powerpoint rather than a video)

Activity Procedures:

1. Students will view the powerpoint of the *Waging Peace!* exhibition over several sessions.
2. Students will discuss each work to determine the message of peace as well as analyze the way the artist achieved that message.

Waging Peace with a Rube Goldberg Machine

Eileen Lerner, Florida State University School

3. Each student will select one work as inspiration for the production of his/her own work.
4. Students will watch a powerpoint on Rube Goldberg and his machine designs.
5. Students will collaboratively discuss the design of a *Rube Goldberg Peace Art Machine* during which students in the class will collaboratively sketch/draw/design the *Machine* based on the discussion.
6. Using the sketch/drawing/design, students will collaboratively build a *Rube Goldberg Peace Art Machine*.
7. Next, students will collaboratively determine the script/performance with the *Machine* for purposes of a video of the *Rube Goldberg Peace Art Machine* at work (see section below on script/performance; note the possibility of a “reverse” Rube Goldberg machine).
8. Working with a videographer, the class will video their performance. An alternative to a video is a series of photographs of the performance inserted into a powerpoint.

Rube Goldberg Peace Art Machine Performance

1. General structure for the performance is as follows. Each student will appear to move into the *Machine* and exit with an artwork (that which was produced previously).
2. Dan Noyes artwork from the *Waging Peace!* exhibition could be used as a basis for a class group formation upon exit from the *Machine*.
3. Upon exit from the Machine, students, one at a time, will show their artworks, give the titles of the works, indicate which *Waging Peace!* works inspired them, and tell the ways the works they produced themselves address the waging of peace.
4. Rube Goldberg was known for creating machine designs that made simple tasks difficult. This may be a “reverse” Rube Goldberg machine in that the machine may be relatively simple and the task of waging peace is complex. This contrast will be discussed.

Possible Assists with this Project

1. Contact the FSU MoFA Curator of Education to arrange a visit to the classroom to present and discuss the *Waging Peace!* powerpoint.
2. Contact high school art students to assist elementary students with the building of the *Rube Goldberg Peace Art Machine*.
3. Contact a University Dance Department to utilize dance students to assist with the choreography of movement in and out of the *Rube Goldberg Peace Art Machine*.
4. Videographer and equipment may potentially be solicited from a school media specialist or the county education office.

Evaluation:

Formative assessment will be used throughout this lesson to monitor student progress and understanding. If students demonstrate difficulty with the lesson, adjustment will be made to make the lesson comprehensible. Quality of discussion and overall effort displayed in addition to ability of individual and collaborative artworks to relay the message of peace will influence summative assessment.

Waging Peace with a Rube Goldberg Machine

Eileen Lerner, Florida State University School

Rube Goldberg Powerpoint

Rube Goldberg: His Life & His Machines

FSU Museum of Fine Arts

Who was Rube Goldberg?

- Rube Goldberg was considered to be both an inventor and cartoonist.
- Goldberg was known for his inventive cartoons that proposed complicated solutions to relatively simple problems, such as how to get an unwanted guest to leave or how to get rid of moths.
- Goldberg did roughly 50,000 cartoons over the course of his life.
- Many schools have Rube Goldberg contests and awards focusing on invention and creativity.

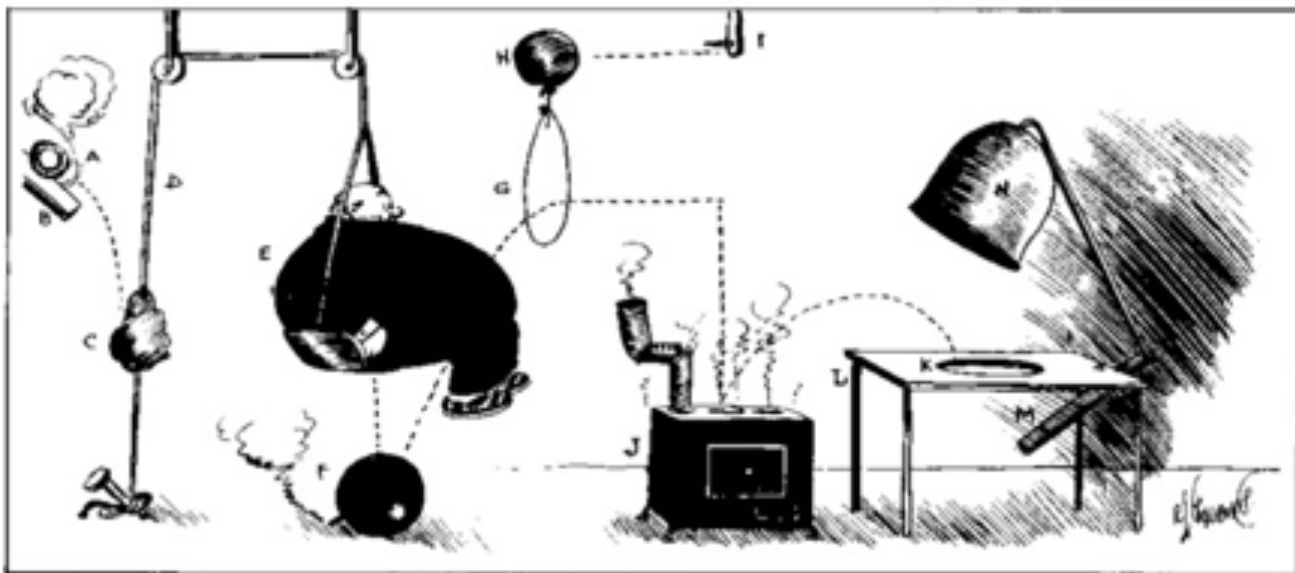


Waging Peace with a Rube Goldberg Machine

Eileen Lerner, Florida State University School

More Goldberg Facts

- Rube Goldberg was born on July 4, 1883, and died on December 7, 1970.
- He loved drawing as a young boy, but was discouraged by his parents.
- He began his career as an engineer, but in six months he resigned his engineering job and became a cartoonist for the *San Francisco Chronicle*.
- He became popular as an artist while working in New York City for Hearst Publications.
- He married Irma Seeman and they had two children.



Automatic Weight-Reducing Machine RUBE GOLDBERG (tm) RGI 001

The first machine cartoon Goldberg created was the *Automatic Weight-Reducing Machine* in August 1914.

Eileen Lerner, Florida State University School

Eileen Lerner, Florida State University School

- Goldberg's machines were known for being the opposite of normal machines -- they made easy tasks seem more difficult.

- A prime example is at right: Goldberg's machine cartoon, *Moth Extermination*.



Goldberg waged peace!

Goldberg was the president of the “National Cartoonist’s Society” and won the Pulitzer Prize in 1948 for a cartoon called *Peace Today*, which gives readers warning about atomic weapons.

Waging Peace with a Rube Goldberg Machine

Eileen Lerner, Florida State University School

Fun Facts

- Goldberg is the only person whose name is also an adjective. A “Rube Goldberg Machine” is defined as “an extremely complicated device that executes a very simple task in a complex, indirect way.”
- Many people today continue to make Rube Goldberg Machines that are based on the chain reactions dreamed up by Goldberg himself.



Powerpoint created by:

Jason Keller and Chloe Caylor



Waging Peace by Bridging Communities

Lisa Girard and Melinda Stuart-Tilley, Tallahassee Home School Group Cooperative

Biography of the Artist:

Lori Zeller has a chiropractic degree as well as an art degree so it is no wonder she produces artwork that carries a hopeful and helpful message to humanity. Her artwork titled *Love & Tolerance = Change* was painted in response to the terrorist attack in Paris in 2015. Lori says she was doing this work “from the point of view of an American, who has been spoiled by the Statue of Liberty.” She says her work is a plea “for a halt to the . . . violence throughout the world.” The artist has painted other works dealing with such issues like the Holocaust or Women’s Suffrage.

Zeller is an admirer of the artists of the mid-20th century Abstract Expressionists like Jackson Pollock. Her own work focuses on color, texture, and media to send a message to the viewer who she wants to feel emotions while looking at her work.

Source: http://lorihopezeller.com/Lori_Hope_Zeller/Humanity_is_an_Art.html

Next Generation Sunshine State Standards:

Elementary:

Big Idea: Critical Thinking and Reflection

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.4.C.1.1: Integrate ideas during the art-making process to convey meaning in personal works of art.

Big Idea: Historical and Global Connections

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.4.H.3.1: Discuss how analytical skills and thinking strategies are applied to both art production and problem-solving in other content areas.

Middle School:

Big Idea: Historical and Global Connections

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.68.H.2.2: Explain the impact artwork and utilitarian objects have on the human experience.

High School:

Big Idea: Historical and Global Connections

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

VA.912.H.1.10: Describe and analyze the characteristics of a culture and its people to create personal art reflecting daily life and/or the specified environment.



Lori Zeller, *Love & Tolerance = Change*, acrylic and pastel on canvas, 10" x 16" x 1/2"

Waging Peace by Bridging Communities

Lisa Girard and Melinda Stuart-Tilley, Tallahassee Home School Group Cooperative

Enduring Idea: Waging peace!

Essential Question: How do people wage peace across cultures?

Session Activity:

In this extended project students will create a collaborative work of art that bears a direct connection to the work by Lori Zeller in the *Waging Peace!* exhibition titled *Love & Tolerance = Change*. The artist repeats the title three times on the surface of her painting in three different languages. Participating students will write at least three letters to “PeacePals” in other countries. The students will then create a collaborative work of art that reflects the connections made through this letter writing and will reflect their knowledge gained of the various countries of the PeacePals. In addition, their collaborative work will convey an action-oriented definition of peace – that peace requires meeting challenges and requires effort by individuals and groups, often exciting effort. Ultimately the students will be challenged to learn and understand the point of view of people from another culture, a means to waging peace. They will create a book to include letters written to /received from PeacePals. Students will create artworks to accompany the letters. Each artwork will encapsulate aspects of the PeacePals’ culture or cultures learned during the course of the project. In addition, a large poster will be displayed with the book. The poster will include artwork done by the participating students superimposed with statements, reminiscent of Lori Zeller’s statement written on her artwork, about peace gleaned from the letters written to / received from PeacePals.

Age Level: ages 7-15

Time Needed: two semesters with one or two sessions each week

Objectives:

1. Students will be inspired by artworks about peace.
2. Through art-making, students will be able to take real world encounters and translate information about those encounters into messages of peace for a broad audience.
3. Students will merge the symbolism produced through art-making with the written word.
4. Students will appreciate different cultures through direct personal contact.
5. Students will begin to understand the nature and process of peace.
6. Students will be empowered to understand the changes they can make at their various age levels toward peace.

Materials:

- Multiple and various art materials to use with individual artworks done on paper
- Plastic sleeves
- Binder
- Roll of butcher paper
- Paint and other appropriate materials to use on a large piece of butcher paper (approximately the size of two posters)
- Large index cards
- PeacePal Project book:

Peace Begins in Me: What One Person Can Do, Teacher Handbook

<https://nebula.wsimg.com/46399895f37aea3a716729fe4c4d540f?AccessKeyId=F53FF151C5D-2D207E656&disposition=0&alloworigin=1>

Waging Peace by Bridging Communities

Lisa Girard and Melinda Stuart-Tilley, Tallahassee Home School Group Cooperative

Activity Procedures:

Semester #1

- Month 1 (September):

Students will look at and describe/analyze the work titled *Love & Tolerance = Change* by Lori Zeller to be shown in the *Waging Peace!* exhibition. They will discuss the meaning or message of the work. Students may browse through the images of other *Waging Peace!* artworks in this packet.

Students will discuss foundation questions for building peace. Foundation questions follow.

--Question #1: What do you identify as problems among people? Among your friends?

--Question #2: What are ways these problems could be resolved so that everyone involved feels good?

--Question #3: What are two things you can do to build community among people in general? Among your friends?

Students will send their first PeacePal letters. Foundation question discussions may inform the content or outlook of students as they write their letters.

- Month 2 (October)

Students will continue to build understanding of the discussion questions posed in the previous month.

Students will be introduced to information about Nobel Peace Prize winners. Students will look at their biographies and will do various related art activities of choice in various media.

- Month 3 (November)

Students will study the cultures of the countries of their PeacePals and do various related art activities of choice in various media.

Students will possibly be introduced to other suggestions from the PeacePal Project book. See link under "Materials."

Students will send their second PeacePal letters. These activities may inform the content or outlook of students as they write their letters.

Semester #2

- Month 4 (February)

Each student will now be able to analyze two letters received from PeacePals. Discussion of the letters will take place according to the following questions.

--What have you learned about your PeacePal personally? About his/her family and friends?

--What did you share with your PeacePal about yourself?

--What have you learned about the culture of your PeacePal's country?

Waging Peace by Bridging Communities

Lisa Girard and Melinda Stuart-Tilley, Tallahassee Home School Group Cooperative

- What did you share about American/Floridian culture?
- Did you learn about any problems or conflicts in the life of your PeacePal? In what ways were these resolved?
- Did you share any resolutions to problems you encountered in your life so that everyone involved in the problem felt satisfied/good?
- How can you build a sense of community with your PeacePal and his/her culture/country?
- Do you think your PeacePal feels a sense of community with you? What makes you think that?
- Can you give any other details learned from the letters of your PeacePal?

Students will send their third PeacePal letters. These discussions may inform the content or outlook of students as they write their letters.

- Month 5 & 6 (March and April)

Students will compile/create their project book and poster as described in the Session Activity above. They will also continue to learn about Nobel Peace Prize winners and other peacemakers.

Evaluation:

Formative assessment will be used throughout this lesson to monitor student progress and understanding. If students demonstrate difficulty with the lesson, adjustment will be made to make the lesson comprehensible. Quality of discussion and overall effort displayed in addition to ability of individual and collaborative artworks to relay the message of peace will influence summative assessment.

Extensions:

1. Create a documentary video of the process of the lesson plan.
2. Make the exhibit of this artwork – book and accompanying poster – interactive. Pose questions with the exhibition of the artwork so that viewers can write their thoughts on post-its to add to the display. Such a question follows: What could you do this week to build community and to wage peace? In addition, a mirror could be added to the display with the question so that post-its would appear to emanate from the mirror.
3. Contact local peace activists/heroes. Ask them to talk to students about their work.
4. Contact the Carter Center. Write a letter to former President Jimmy Carter to tell him of the *Waging Peace!* project.

Waging Peace by Making Connections with History

Eileen Lerner and Chené W. Olgar, Florida State University Schools

Sara Chang is only one of the artists profiled in this lesson plan (see list of artists in chart at the end of the plan). Although Chang's tenor and message is very different, her mandala form is seen as making connections to the work titled *Lotus* by Sanford Biggers which features an etched glass mandala derived from the drawings of a cargo hold of an 18th century slave ship.

Biography of the Artist:

Sara Chang creates photographic montages with Photoshop. Sara feels all living creatures on this planet Earth have a desire to create—whether it is producing offspring, growing a vegetable garden or making art. She sees creation as an antidote to destruction, that if we train our minds more on the creative process, then we can counteract our destructive acts—violence, wars, environmental degradation. She states that art proactively creates peace and harmony in our lives.

Since 2015, Sara has served as Reading Coach at Pineview Elementary School in Tallahassee, Florida. Before that, since 1998, she had been teaching English Language Learners at the same school. From 1993—1996, she taught English as a Foreign Language to high school students in Kyoto Prefecture, Japan. Since childhood, Sara has always made art and even took AP art courses in high school.



Sanford Biggers, *Lotus*, steel, etched glass, colored LED's, 7 ft. diameter



Sara Chang, *Mandala: Austria - Lofér*, digital imaging, 10" x 10"

From Florida State University, she received her BFA in Studio Art in 1988 and her MS in Multilingual/Multicultural Education in 2000. Today, Sara continues to pursue her own interests in art. She also sees art as a universal visual language that benefits her students' learning process and strongly advocates integrating art into the school curriculum. Currently, she and her husband, Mark Fletcher, operate Turtle Hill Clay Studio.

Waging Peace by Making Connections with History

Eileen Lerner and Chené W. Olgar, Florida State University Schools

Next Generation Sunshine State Standards:

Enduring Idea: Waging peace!

Essential Question: What historical connections can be made through art in order to wage peace?

Big Idea: VA.4.C: Critical Thinking and Reflection

Enduring Understanding:

VA.4.C.1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.4.C.1.1: Integrate ideas during the art-making process to convey meaning in personal works of art.

Social Studies Benchmarks:

SS.6.G.1.4: Utilize tools geographers use to study the world.

SS.6.G.2.6: Explain the concept of cultural diffusion, and identify the influences of different ancient cultures on one another.

SS.6.W.1.4: Describe the methods of historical inquiry and how history relates to the other social sciences.

SS.6.W.1.6: Describe how history transmits culture and heritage and provides models of human character.

Gifted Frameworks:

G.K12.3: The student will be able to conduct thoughtful research/explorations in multiple fields/disciplines.

G.K12.4: The student will be able to think creatively and critically to identify and solve real-world problems.

G.K12.5: The student will be able to assume leadership and participatory roles in group learning situations.

G.K12.7: The student will be able to develop and deliver a variety of authentic products/performances that demonstrate understanding in multiple fields/disciplines.

Production and Distribution of Writing:

LAFS.68.WHST.1.2: Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

LAFS.68.WHST.2.6: Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.

Integration of Knowledge and Ideas:

LAFS.6.RI.3.7: Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

Session Activity:

In this extended project, students will view a series of art pieces with messages of peace and make connections to historical periods and cultural events that have been previously studied. Students will also create a collaborative work further exploring one example that they found during their viewing. Through this work, students will deepen their understanding of cultural diffusion and its place in connecting people, therefore supporting peace.

Grade Level: 6-8

Time Needed: 2-3 class periods (50-60 minutes in length)

Objectives:

1. Students will be able to describe connections between exhibition art pieces with historical and cultural events.
2. Students will be able to work collaboratively to create presentations that describe the historical connections and influences of art pieces and how that encourages peace.

Waging Peace by Making Connections with History

Eileen Lerner and Chené W. Olgar, Florida State University Schools

Materials:

- PowerPoint of art pieces from the *Waging Peace!* exhibition (contact Viki D. Thompson Wylder at vwylde@fsu.edu; presentation will be sent via email)
- Anchor cards of historical items and cultural pieces
- Student Historical Influences and Connections presentations
- Presentation application/software: Ex.: Google Slides, PowerPoint or Keynote

Activity Procedures:

1. Students will receive anchor cards including the following historical items and cultural pieces*:
 - a. [*Gadsden Flag*](#)
 - b. Japanese Origami Crane
 - c. [*Bubble Slide Girl Graffiti*](#) by Banksy
 - d. [*Pieta*](#) by Michelangelo
 - e. Example of *LOVE* pop art image by [Robert Indiana](#). (possible examples of statues in [Philadelphia](#) and [New York City](#).)
 - f. Primary source image of the shoe collection from the United States Holocaust Memorial Museum (described [here](#) and [here](#)) or image from the liberation of the Majdanek Concentration Camp.
 - g. Image of the *Statue of Liberty*, New York City
 - h. Example of Egyptian hieroglyphic: *Eye of Horus*
 - i. Image of the interior view of the [*Sistine Chapel ceiling*](#) by Michelangelo
 - j. Example of traditional West African masks (Ex. [Mande](#), [Bamum](#), [Punu](#) and [Chockwe](#))
 - k. [*Lotus*](#) by Sanford Biggers
 - l. Image of historical transAtlantic slave ship interior design. (Ex. British Ship [Brookes](#))
 - m. Image of Buddha (Possible source: [Metropolitan Museum of Art](#))
 - n. Image of Tibetan Buddhist Sand Mandala (possible source: [PBS](#))
- *Teacher may select an appropriate number of examples to include, as well as incorporate additional images as needed.
2. In pairs or groups, students will view the PowerPoint of the *Waging Peace!* exhibition and connect one or more anchor cards with exhibition pieces. Students will also be encouraged to make their own connections based on their interpretations.
3. Students will discuss each work to determine the message of peace, as well as analyze the way the artist achieved that message.

Historical Influences and Connections Presentation:

1. The general structure for each student group is based on the selection of one work as inspiration for the production of their work.
2. Students will collaboratively create a slide presentation which includes the following:
 - Research and interpretation of one piece from the exhibition and the historical or cultural item that they would like to correlate.
 - Determination of how the exhibition piece demonstrates the message of peace.
 - Description of how the correlated item may aid in demonstrating the message of peace or exhibits an influence on the overall piece.

Waging Peace by Making Connections with History

Eileen Lerner and Chené W. Olgar, Florida State University Schools

Possible Assists with this Project :

1. Contact the FSU MoFA Curator of Education to arrange a visit to the classroom to present and discuss the *Waging Peace!* PowerPoint.

Evaluation:

Formative assessment will be used throughout this lesson to monitor student progress and understanding. If students demonstrate difficulty with the lesson, adjustment will be made to make the lesson comprehensible. Quality of discussion and overall effort displayed, in addition to ability of individual and collaborative artworks to relay the message of peace, will influence summative assessment.

Examples of Exhibition Correlations

<i>Gadsden Flag</i>	<i>Don't Tread on Me</i> by Anita Wexler
Japanese origami crane	<i>Wind of Hope</i> by Carmen Rojas Gines
<i>Bubble Slide Girl Graffiti</i> by Banksy	<i>The Journey</i> by Cecilia Lueza
<i>Pieta</i> by Michelangelo	<i>Central American Pieta</i> , 1985 by Dan Kurland
<i>LOVE</i> pop art image by Robert Indiana.	<i>Fear and Love (Red)</i> by Joe Norman
The shoe collection from the United States Holocaust Memorial Museum or image from the liberation of the Majdanek Concentration Camp	<i>BOOTS ON THE GROUND</i> by Judy Lipman Shechter
<i>The Statue of Liberty</i> , New York City	<i>Love & Tolerance = Change</i> by Lori Zeller
Egyptian hieroglyphic: <i>Eye of Horus</i>	<i>Wun Love</i> by Luisa Padro
Interior view of the <i>Sistine Chapel</i> ceiling by Michelangelo	<i>Hurricane Lily Angels</i> by Mark Fletcher
Traditional West African masks (Ex. Mande, Bamum, Punu and Chockwe)	<i>Gulf South Rising</i> by Natalie Sassine
<i>Lotus</i> by Sanford Biggers	<i>Refugees</i> by Raquel Fornasaro and <i>Mandala: Austria-Krimml Falls and Lofer</i> by Sara Chang
TransAtlantic slave ship interior design	<i>Refugees</i> by Raquel Fornasaro
Image of Buddha	<i>Somewhere Else but Not Here</i> by Roberta Masciarelli
Tibetan Buddhist Sand Mandala	<i>Mandala: Austria-Krimml Falls and Lofer</i> by Sara Chang

List of Works: *Waging Peace!*



Artist: Allison Finn
Title: *Peace March*
Medium: iPad Art
Dimensions: 5" x 8"



Artist: Anita Wexler
Title: *Don't Tread on Me*
Medium: Mixed media on wood panel
Dimensions: 12" x 36" x 2"



Artist: Ani Tung
Title: *Untitled*
Medium: Digital Photograph/Inkjet Print
Dimensions: 12" x 18"



Artist: Ashley Wilson
Title: *SurFACE Peace*
Medium: Acrylic Paints on 100% cotton canvas
Dimensions: 30" x 40"



Artist: Anika Toro
Title: *In the Garden of Versus*
Medium: Collaged images printed on paper
Dimensions: 48" x 36"

Artist: Anika Toro
Title: *Nurse Nancy*
Medium: Collaged images printed on paper
Dimensions: 48" x 36"



List of Works: *Waging Peace!*



Artist: Ashlyn Pope
Title: *By the Mouthful*
Medium: Ceramic – Porcelain
Dimensions: 36" x 36" x 1 ½"



Artist: Bernie Molaskey
Title: *The Last Soldier*
Medium: Found objects, steel and copper
Dimensions: 72" x 20" x 20"



Artist: Bradley Arthur
Title: *WMD's*
Medium: Metal sculpture, light and shadows
Dimensions: 4" x 17" x 4" (without shadow)



Artist: Carmen Rojas Gines
Title: *Wind of Hope*
Medium: Steel metal, wood
Dimensions: 13" x 15 ½" x 5 ½"

List of Works: *Waging Peace!*



Artist: Hank Feeley
Title: *Pax*
Medium: Oil on canvas
Dimensions: 48" x 36" x 1.5", Framed 51" x 39" x 2.5"



Artist: Jason Stout
Title: *Shotgun Caesar Tempest*
Medium: Oil on canvas
Dimensions: 30" x 30"



Artist: Hannah Allen
Title: *Military Target Practice* (Installation view)
Medium: Acrylic Mirror
Dimensions: 2.5' x 8'



Artist: Joe Norman
Title: *Fear and Love (Red)*
Medium: Steel, enamel paint
Dimensions: 16" x 4" x 4"



Artist: Jackie Weaver
Title: *The Border Project: In Conversation*
Medium: PVC pipes, canvas, mosquito netting, blankets, conversation, sound
Dimensions: 2 tents, each 5' x 5' x 6'

Artist: Leon Bedore
Title: *Brace For Impact*
Medium: Acrylic on paper
Dimensions: 30" x 36"



List of Works: *Waging Peace!*



Artist: Judy Lipman Shechter
Title: *BOOTS ON THE GROUND*
Medium: Mixed media: Bronze, copper, plaster, soil
Dimensions: 108" x 108" x 7", modular, adjustable in size to site specifications



Artist: Linda Stein
Title: *Ten Heroes*
Medium: Leather, archival pigment on canvas, metal, zippers
Dimensions: 56" x 61" x 2"



Artist: Linda Stein
Title: *Wonder Woman's Mobility*
Medium: Quilted tapestry of mixed media with acrylic on canvas
Dimensions: 33" x 32"



Artist: Lori Zeller
Title: *Love & Tolerance = Change*
Medium: Acrylic and pastel on canvas
Dimensions: 10" x 16"



Artist: Luisa Padro
Title: *Wun Love*
Medium: Mixed media (acrylic, gold leaf, ribbon)
Dimensions: 12" x 16"

List of Works: *Waging Peace!*

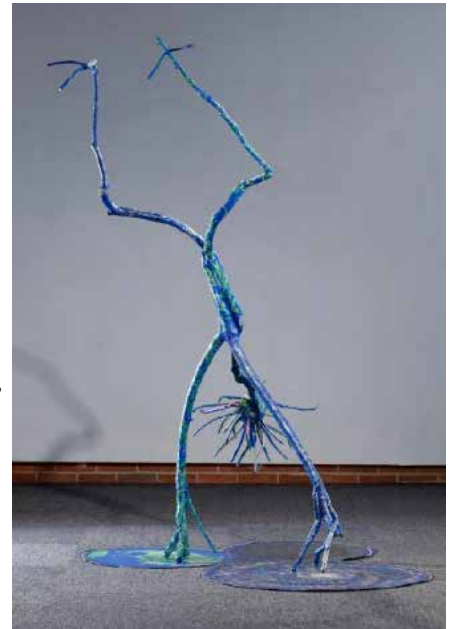


Artist: Maria Mijares
Title: *Horseback Police*
Medium: Acrylic on Linen
Dimensions: 18" x 34" x 3"



Artist: Marcia Haffmans
Title: *Question Every Wall*
Medium: Ink/thread on vellum (hand-written and handstitched)
Dimensions: 108" x 30" x 5"

Artist: Mariann Kearsley
Title: *Balancing Act*
Medium: Mixed Media: twigs, branches, acrylic, enamel, canvas
Dimensions: 70" x 57" x 58"



Artist: Mariann Kearsley
Title: *She Who Pirouettes for Peace*
Medium: Mixed media: twigs, branches, acrylic, enamel, canvas
Dimensions: 72" x 83" diameter



List of Works: *Waging Peace!*



Artist: Mark Fletcher
Title: *Hurricane Lily Angels*
Medium: Ink and watercolor
Dimensions: 30" x 22",
framed 34" x 26"



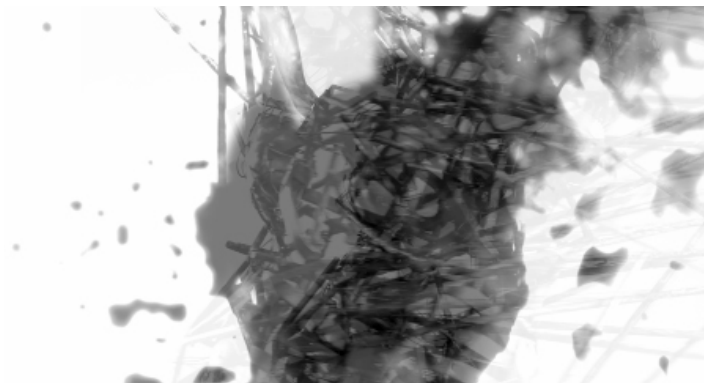
Artist: Patricia Anderson Turner
Title: *Flight*
Medium: 49 artist dyed silk origami organza flying creatures
Dimensions: 54" x 91"



Artist: Natalie Sassine
Title: *Gulf South Rising*
Medium: Relief woodcut on muslin
Dimensions: 8' x 4'



Artist: Raquel Fornasaro
Title: *Refugees*
Medium: Digital print (Photomanipulation)
Dimensions: 16" x 20"



Artist: Orly Ruaimi
Title: *Phantom Risk Management*
Medium: Video 2 minutes, 46 seconds

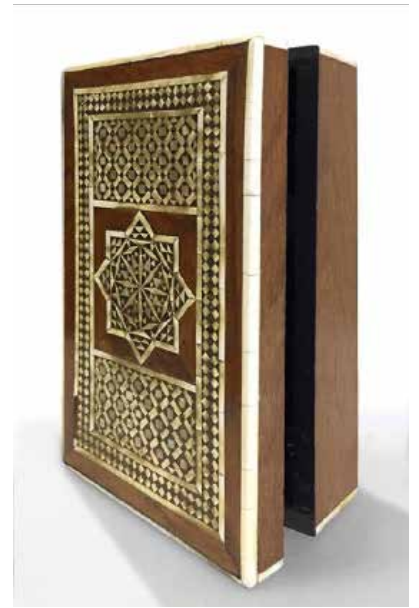
List of Works: *Waging Peace!*



Artist: Regina Silvers
Title: *Granny Peace Brigade*
Series: #8101, *Grannies at Times Square*
Medium: Oil on primed paper
Dimensions: 30" x 54"



Artist: Regina Silvers
Title: *Granny Peace Brigade*
Series: #8201, *Reading The Constitution, July 4*
Medium: Oil on primed paper
Dimensions: 32" x 50"



Artist: Roberta Masciarelli
Title: *Hope*
Medium: Assemblage sculpture with found objects and repurposed materials
Dimensions: Closed 6" x 3.5" x 2", opened 6" x 7" x 1 1/4"



Artist: Richelle Gribble
Title: *Land, Sea, Air*
Medium: Ink, graphite, colored pencil on wood puzzle
Dimensions: 36" x 36"



Artist: Richelle Gribble
Title: *Ecosystems*
Medium: Acrylic, oil pastel on canvas with string
Dimensions: 13, 12" x 12" pieces

Artist: Roberta Masciarelli
Title: *Somewhere Else but Not Here*
Medium: Wall hanging assemblage sculpture with found objects and repurposed materials
Dimensions: 18" x 10" x 4"



List of Works: *Waging Peace!*



Artist: Sara Chang
Title: *Mandala: Austria – Krimml Falls*
Medium: Digital imaging
Dimensions: 10" x 10"



Artist: Sara Chang
Title: *Mandala: Austria – Lofer*
Medium: Digital imaging
Dimensions: 10" x 10"



Artist: Sean McGraw
Title: *Alapatha*
Medium: Hot bronze
Dimensions: 20" x 6" x 6"



Artist: Susanne Slavick
Title: *Reconstruction*
Medium: Gouache and graphite on archival ink-jet print on Hahnemuhle paper
Dimensions: 16" x 20"



Artist: Sean McGraw
Title: *Precious*
Medium: Cold cast bronze
Dimensions: 16" x 5" x 5"



Artist: Stephen Marc
Title: *Untitled (Columbia, SC)*
Medium: Digital photo-stitch/
Inkjet print
Dimensions: 9" x 26"

List of Works: *Waging Peace!*



Artist: Du Chau
Title: *Foundations*
Medium: Porcelain,
soda firing
Dimensions: 39.5" x
7.5" x 2.5"



Artist: Eva Weingarten
Title: *She is Happy*
Medium: Mixed media
Dimensions: 24" x 28"



Artist: Cecilia Lueza
Title: *The Journey*
Medium: Acrylic and resin on canvas
Dimensions: 7' x 9' approximately



Artist: Dan Noyes
Title: *Stars*
Medium: Ink, sand, pastel on paper
Dimensions: 16" x 24"



Artist: George Lorio
Title: *Bombs or Butter*
Medium: Found figures
on constructed, painted
wooden US contour
Dimensions: 8" x 10" x 3"



Artist: Dan Noyes
Title: *Neighborhood Shrines*
Medium: Ink, sand, pastel on paper
Dimensions: 16" x 24"

List of Works: *Waging Peace!*



Artist: Dan Kurland
Title: *Central American Pieta*, 1985
Medium: Indiana limestone
20" x 16" x 9.5"

Back cover: Bradley Arthur, *WMD's*, Metal sculpture,
light and shadows, 4" x 17" x 4" (without shadow)

WORDS
WEAPONS

WORDS
WEAPONS